Contents

rrejace		page ix
A	cknowledgments	xiii
Introduction		1
1	A FRAMEWORK FOR AN ACCOUNT OF	
	METAPHOR	13
	Preliminary Considerations	13
	Metaphors and Symbols	13
	Metaphors and Analogies	16
	Creative and Frozen Metaphors	18
	Distinguishing Figurative from Literal Expressions	19
	A Review of Fundamental Approaches to	- 9
	Metaphor	22
	Aristotle's Seminal View of Metaphor	22
	Two Poles: Originativism and Reductionism	24
	Beardsley's Classification of Theories	25
	Interactionism	30
	John Searle's Objection to Interactionism	41
:	A RECONSIDERATION OF INTERACTIONISM	46
	Terminology and Assumptions	46
	Significance	46
	Context	51
	Sentence Form	52
	Interaction in Metaphorical and Literal	3
	Expression	52
	Literal and Metaphorical Interaction	52
	Unparaphrasability	54
	Perceptual—Qualitative Conditions	56
	Three Key Features of Metaphors	59
	Tension	59
	Subjects as Anchoring Terms	67
	Seeing-as and the Multidirectionality of Meanings	70
	Integration, Family Resemblance, and the Functions	•
	of Meaning Units	72

3	METAPHORICAL REFERENCE	82
J	Paradoxes	82
	Max Black's Defense of Creative, Cognitive	
	Insight	83
	The Proposal	88
	The Concept of Reference	91
	Reference and Creative Metaphors	94
	Richard Boyd's View	95
	Expansion of the Proposal: Uniqueness and	
	Extralinguisticality	98
	The Uniqueness Condition	100
	The Uniqueness Condition and the Newness of	
	Referents	102
	The Extralinguistic Condition	107
	Uniqueness, Extralinguisticality, and Individuals	109
	Truth-value and Metaphor as Illocutionary	111
	The Role of Metaphor in the Implied Ontology	114
	Recapitulation	116
	•	
4	METAPHORICAL INTERACTION AND THE	
•	ARTS	118
	Difficulties in Applying Verbal Metaphor to	_
	Nonverbal Contexts	118
	A General Theory of Art	121
	The Hierarchy of Attention and Its Objects	126
	The Conditions of Aesthetic Attention	134
	The Application to the Arts	136
	The Presence of Two Subjects	137
	Tension and Internal Relatedness	139
	Tension, Internal and External	145
	Integration	150
	An Example: Representational Painting	151
	An Example: Nonrepresentational Painting	154
	An Example: Music	155
		0
5	METAPHORICAL REFERENCE AND THE ARTS	158
	The Problem	158
	Aesthetic and Extra-aesthetic Significance	158
	The Problem of Truth and Art	160
	The Proposal	161
	Preliminary Statement	161
	A Consequence of the Proposal	163
	Creative Reference and Nonrepresentational Art	
	Forms	167

CONTENTS	VII
Reference and Nonrepresentational Painting	168
Reference and Music	169
Concluding Remarks	180
6 AN OUTLINE OF AN ONTOLOGY EVOLVED	
FROM METAPHOR	182
Ontology and Metaphysics	182
The Constituents of the World	191
Three Fundamental Aspects of Identities	193
Basic Classes of Identities	196
The Role of Metaphor in the World	198
Metaphors and Their Constitutive Function	198
Responsibility for Metaphor	201
Extraconceptual Metaphors: Real Individuals	204
Levels of the World and the Effective Place of	
Spontaneity	206
Appendix	209
Index	