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## Metaphor and Culture

### Introduction

Metaphor is important because it helps to develop philosophical poetics. I will investigate metaphor as a model or *paradeigma*, according to Aristotle. If metaphor as a part of poetical creation has analogous structure with philosophical poetics, it extends the concept of philosophical poetics. Metaphor is a narrow aspect of culture. However, there intersect daily and poetic language, cognitive and emotional meanings. Does metaphor convey messages? Does it indicate something? Is it merely a decoration of language? These questions may be expanded by applying them to culture in general. If culture is knowledge, does then a broad knowledge indicate a higher level of culture? What is the purpose of culture? Is culture merely a decoration of life? Therefore, in making an assumption that metaphor is a model of culture I will examine Ricoeur's theory of metaphor on one side (*Ricoeur's theory of metaphor*), and Baudrillard's and Šliogeris' attitude towards contemporary culture on the other side (*Criticism of culture*). The combination of these, seemingly, different language-games (Ricoeur's hermeneutics of metaphor, Baudrillard's simulacrum theory, Šliogeris' culture's criticism) will allow: 1) to verify whether the mentioned assumption is well-founded, 2) to specify and supplement with new aspects the philosophical poetics. Thus, encouraged by Wittgenstein and Ricoeur I will analyze metaphor as a model of culture and later as a paradigm of philosophical poetics. Language-games of the first one may be called as culture-games because culture would vanish if deprived of language (verbal and written transfer) aspect. Therefore, metaphor could be also called as a culture-game. The second one not only successfully combined philosophical traditions of semantics, analytics and hermeneutics by his theory of metaphor but also he presented metaphor as a model of literature. As being a model of literature, it is likely that it can be a model of both philosophical poetics and

