

1. Record Nr.	UNINA9910787497903321
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Titolo	Figures of a changing world : metaphor and the emergence of modern culture // Harry Berger, Jr
Pubbl/distr/stampa	New York : , : Fordham University Press, , 2015 ©2015
ISBN	0-8232-5748-7 0-8232-6155-7 0-8232-5751-7 0-8232-5749-5
Edizione	[First Edition]
Descrizione fisica	1 online resource (174 p.)
Disciplina	116
Soggetti	Evolution Change
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- contents -- acknowledgments -- one. Two Figures: (1) Metaphor -- two. Two Figures: (2) Metonymy -- three. Making Metaphors, Seeing Metonymies -- four. Metonymy, Metaphor, and Perception: De Man and Nietzsche -- five. Metaphor, Metonymy, and Redundancy -- six. The Semiotics of Metaphor and Metonymy: Umberto Eco -- seven. Frost and Roses: The Disenchantment of a Reluctant Modernist -- eight. Metaphor and the Anxiety of Fictiveness: St. Augustine -- nine. Metaphor and Metonymy in the Middle Ages: Aquinas and Dante -- ten. Sacramental Anxiety in the Late Middle Ages: Hugh of St. Victor, the Abbot Suger, and Dante -- eleven. Ulysses as Modernist: From Metonymy to Metaphor in Shakespeare's Troilus and Cressida -- notes -- index
Sommario/riassunto	Figures of a Changing World offers a dramatic new account of cultural change, an account based on the distinction between two familiar rhetorical figures, metonymy and metaphor. The book treats metonymy as the basic organizing trope of traditional culture and metaphor as the basic organizing trope of modern culture. On the one hand, metonymies present themselves as analogies that articulate or reaffirm

preexisting states of affairs. They are guarantors of facticity, a term that can be translated or defined as fact-like-ness. On the other hand, metaphors challenge the similarity they claim to establish, in order to feature departures from preexisting states of affairs. On the basis of this distinction, the author argues that metaphor and metonymy can be used as instruments both for the large-scale interpretation of tensions in cultural change and for the micro-interpretation of tensions within particular texts. In addressing the functioning of the two terms, the author draws upon and critiques the work of Friedrich Nietzsche, Roman Jakobson, Christian Metz, Paul Ricoeur, Umberto Eco, Edmund Leach, and Paul de Man.

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