

Abstract

The diploma thesis offers an outline of the progression of thinking about metaphor and at the same time follows the role that particular theories attribute to the concept of similarity and imagination. The common definition of metaphor as a figurative name, which is based on similarity, a conception which can be traced back to Aristotle, became a target of criticism and refutation in the works of analytical philosophy. In the first step, we will see how all of the three assumptions present in this definition are challenged, namely the assumption that metaphors are necessarily figurative, that they are a type of naming, and that they are based on the principle of similarity. In the second step, we will introduce a theory that reimagines the role of imagery and defends the view that quasi-sensory ideas of readers play a significant role in understanding metaphors. This theory can be found in the works of Marcus Hester, who, in an original way, uses Wittgenstein's notion of aspect-seeing, and whose contribution is especially appreciated by the French philosopher Paul Ricoeur. The work will examine the ways in which Hester understands and modifies Wittgenstein's concept and to what extent is his understanding appropriate in relation to other possible interpretations of Wittgenstein. Despite the numerous shortcomings of Hester's theory, the conclusion of the work will be devoted to a certain defense of the explanatory potential of his idea.