

## Preface

This thesis entitled "The Concept of Metaphor in Indian Philosophy: A Critical Study" is the outcome of my long cherished desire to do some research work on language. I undertook this work on 'Metaphor' because as a linguistic device it is widely used not only in the sublime poetic language by the poets down the ages, but also in everyday language by ordinary people including the illiterates. Actually, metaphor is so deeply rooted in our thoughts and actions that it has almost become a part and parcel of our life. Here I have made a humble attempt to focus on various aspects of metaphor in Indian perspective. I have also touched some of the Western views in brief.

In the 'Introduction', I have initiated the discussion with the concept of *Kāvya* in Sanskrit, and observed that aesthetic enjoyment is the cornerstone in any piece of literary art. The important roles played by the phenomenon of *Ekātmatā* (self-involvement), *Sahṛdayatva* (the quality of being a connoisseur) and *Sādhāraṇīkaraṇa* (universalisation) in this connection have also been dealt with. Next, I traced the historical development of literary art and highlighted the importance of the role played by metaphor in Poetics.

The second chapter is concerned with the concept of metaphor in general and the corresponding concept of it in Indian tradition. Metaphorical meaning is apprehended from the non-realisation of the intention of the speaker (*Tātparyānupapatti*). The secondary implicative meaning (*Lakṣaṇā*) is also included in the range of metaphorical use. In

wider perspective, some *Alamkāras* like *Upamā*, *Utpreksā*, *Vyatireka*, *Atisayokti* etc. can also be termed metaphorical. In spite of difference in the concept of metaphor in the West and *Rūpaka* in the East, they seem to converge on many accounts.

In the third chapter, I have discussed that suggestive meaning (*Dhvani*) can be treated as metaphorical and that the use of metaphor is inevitable in our everyday life. After dealing with voluntary and involuntary superimposition, I have also shown that there is voluntary superimposition of identity in imagination and that *Āharyajñāna* is also a kind of voluntary superimposition or metaphor.

The fourth chapter lays stress on the role of similarity in metaphor. Here I have dealt with the importance of metaphor in the inferential cognition (*Anumāna*), in relation of identity (*Tādātmya*) and in cognition of similarity (*Upamāna*). How metaphors help us to understand metaphysical concepts or to express the inexpressible has also been discussed.

The concluding chapter deals with some fundamental philosophical problems relating metaphor and its use. I have provided their probable solutions from my end and thereby defended the usefulness of metaphor not only in literary form but also in other forms of art like music, dance, painting etc.

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