

# The Enaction of Embodied Metaphors in Dante's Phenomenology of Evil

MINDAUGAS BRIEDIS, MARIANO NAVARRO

Escuela de Comunicación, Universidad Panamericana, Augusto Rodin 498, Ciudad de México, 03920, México

Email: mbriedis@up.edu.mx; mnavarroa@up.edu.mx

---

Recent developments in metaphor theory stress its embodied character. This article brings together these transformational insights and considers them through the lenses of Dante's approach, which we may call proto-phenomenological, to the phenomenon of evil. Despite the substantial work on different aspects of Dante's oeuvre, concerning philosophy, theology and poetry, there has been little reflection on his specific phenomenological hermeneutics of the body and its importance for the whole poetic project. The article responds to this neglect with an analysis of the logic of embodied metaphor in relation to a specific, pre-modern context. Hence, the conceptual apparatus of embodied cognition and enactive phenomenology is used here as a method to support the thesis that the language of embodied metaphors grounds a new approach to ontological, epistemological and ethical aspects regarding the phenomenon of evil, which are already apparent in Dante's work. Therefore, another important outcome of this research is the validation of the primacy of poetry on the grounds of this new (embodied) epistemology.

**Keywords:** phenomenology, hermeneutics, embodied metaphors, poetry, intersubjectivity, evil

---

Trasumanar Significar per Verba/ No Si Poria  
(To go beyond the human cannot be described in words)

*Paradiso* 1: 70

## INTRODUCTION: THE PRIMACY OF EMBODIED METAPHORS

Since Aristotle, at least, metaphors have been a part of philosophical discourse, oscillating between its rhetorical and logical aspects. However, metaphoric language was mostly reduced to the poetic transfiguration of literal meaning. It was Paul Ricœur (1978) who differentiated clearly between the standard usage of the term metaphor – as found in theories about poetry, prose and literature – and a more sophisticated sense, where it indicates a deeper existential-ethical-ontological orientation. Until recently, metaphorical expressions and everyday language were generally assumed to be mutually exclusive. Ricœur set out to dismantle this traditional distinction between the literal and the figurative and to give voice to lived reality, even if this involves supernatural symbolism, where 'the literal sense of things cannot come apart from the figurative' (Elmore 2021: 213). Thus, Ricœur invites us to move from the textual interpretation of symbols to the lived embodied experience.

There is substantial empirical evidence from linguistics and psychology that metaphors are a fundamental part of everyday cognition (Gibbs et al. 2004: 1192). It was shown that metaphor is not just a rhetorical device but a key element of thinking and imagination (Gibbs 1994; Lakoff, Johnson 1999; Lakoff, Turner 1989). Far from being decorative, metaphor is central to how people think and talk about human experiences and abstract ideas (Gibbs, Pelosi 2010: 680).

In his famous work on metaphor, Lakoff lists a number of 'traditional false assumptions' that still plague its understanding:

- a) All everyday conventional language is literal, and none is metaphorical.
- b) All subject matter is fully comprehensible literally, without metaphor.
- c) Only literal language can be contingently true or false.
- d) All definitions given in the lexicon of a language are literal, not metaphorical.
- e) The concepts used in the grammar of a language are all literal; none are metaphorical' (Lakoff 1993).

Although metaphors are not just ways of speaking and writing but also ways of thinking (Lakoff, Johnson 1980; 1999), the possibility of them being ways of experiencing remains open. Cognitive linguistics shows that much of human cognition is grounded in patterns of embodied actions and interactions, and coping with objects in various environments. Perception and action are intertwined, with anticipated bodily interactions shaping perceptual experience and metaphorical extensions (to understand other experiences), as is shown in a vast body of a recent research (Gibbs et al. 2004; O'Regan 1992; Gibbs, Pelosi 2010; Gijssels, Casasanto 2015). If all human acts are enacted by the fully integrated person (not simply by bodies, souls, minds, or spirits), the (embodied) conception of metaphor brings together different domains of experience. By way of bodily and culturally sedimented experiences, these correspondences do not reflect what is identical across the two domains (analogy) but, as Gibbs (1994) advocates, rather suggest relational meanings based on the projection of source domain knowledge onto a target domain.

However, for metaphors to work, some concepts must not rely on metaphor but instead on bodily and social experience patterns that serve as 'source domains' (Lakoff, Turner 1989: 119). Primary metaphors are unconsciously acquired through daily life and grounded in 'causal' impressions (Briedis 2019), such as up-down, part-whole, balance, resistance, etc. These notions are not inference-based, rather, they are formed through pre-reflective embodied habituality, and develop in two stages: early cognitive neural mappings and later socio-cultural reinforcement. Lakoff and Johnson (1999) describe examples like 'feelings are warm', 'intimacy is closeness', 'problems are heavy', and 'prices are up', showing how metaphors stem from embodied functioning via the sensorimotor system.

Recent developments in metaphor theory stress its embodied character. This article brings together these transformational insights and considers them through the lenses of Dante's approach, which we may call proto-phenomenological, to the phenomenon of evil. Despite the substantial work on different aspects of Dante's oeuvre, concerning philosophy, theology and poetry, there has been little reflection on his specific phenomenological hermeneutics of the body and its importance for the whole poetic project. This is partially due to the attribution of other, often theologically or politically oriented goals to Dante or the lack of a specific philosophical vocabulary in his work. Despite this, prolific authors as Franke

(2007; 2018) or Monticelli (2015) have already pointed out, from within the field of Dante studies, the uses of phenomenology to gain new approaches to language and experience in Dante's work (Weinrib 2005; Harrison 1990). Hence, in this article, a specific conceptual apparatus of embodied cognition and enactive phenomenology is used to validate the thesis that the language of embodied metaphors grounds a new approach to ontological, epistemological and ethical aspects regarding the phenomenon of evil, which are already apparent in Dante's work.

## THE EXPERIENTIAL PRIMACY OF POETRY

The hermeneutics of embodied metaphor also carries a historical dimension. Ricœur emphasised that philosophy must embrace historicity, rooted in historical systems of symbolic narratives, which in turn has embodied narrativity, symbols and myths. In his seminal work *The Symbolism of Evil* (1967), Ricœur stresses a hermeneutical principle stating that any fundamental (theological, ontological, epistemological) research is not born out of some speculative vacuum, and he highlights the embodied nature of myths, such as creation myths portraying violence at the origin of things. The creation of the world and human beings means, as Ricœur puts it, 'that the supreme god emerges through a kind of domestic violence, which is inscribed in the origin of things, in the principle that establishes while it destroys' (1967: 182). These narratives connect humans to cosmic dramas through rituals or art (including poetry).

In his theorisations of metaphor, Ricœur frees it from the rhetorical and poetical functions associated with its Aristotelian conception. Metaphor enriches understanding and is not merely stylistic or ornamental. Ricœur resituates it in the discourse of the living world at large. Such a move puts metaphor into the situatedness of reality as it shifts the emphasis from words naming objects to the hermeneutics of *Sachverhalte* (Husserl 1973). Situations are embodied, and thus here we can see the trajectory towards that embodiment, which is the situatedness of the human condition, that unites Ricœur's existentialism with hermeneutics.

Here, understanding is like *phronesis* – practical judgment requiring action. Meaning extends beyond the text, urging the reader's hermeneutic engagement. Poetic imagination is not an escape but a reflective space with an indirect influence on human affairs (Aquila 2021). Thus, Ricœur warns that abstract phenomenology may overlook embodied experiences like evil or error. Following the tradition of theological hermeneutics, Ricœur tells us that the human condition is not accessible without dealing with the experiences of Evil, which, as with Deleuze, is revealed differently in static (important for eidetic knowledge) and genetic (important for self-understanding) phenomenology. However, when phenomenological or even existential reflection cannot grasp the phenomenon of Evil, Ricœur suggests the importance of symbolic language and embodied metaphor. That is why, for Ricœur, the most archaic symbol for Evil is the *Stain*, in both a bodily and a metaphorical sense. Furthermore, Ricœur's term *defilement* means that Evil can be symbolised without the differentiation between ethical Evil (e.g. a lie) and physical Evil (e.g. an illness). Both phenomena must be considered as 'evil' in the sense that they presuppose a contamination of initial pure state (e.g. truth, health). The cure for Evil in turn presupposes some (sacred or profane) ritual remedy (for example, a cleansing ceremony).

A good example of how embodied cognition grounds even the interpretation of semiotic codes is found in Barthes' reflections on wrestling (1972), which show the dramatisation of

good and evil. As a proponent of semiology, Barthes regards manifestations of bodily movement (wrestling) as a coded sign system, and it is clear that decoders (spectators) play an important role in understanding the dramatisation taking place. For Barthes, the body of the wrestler carries information; all his actions correspond to his personality and narrative, and his dramatisations (even tears of suffering) must be manifest. The physique of the wrestlers therefore constitutes the *basic sign* (Barthes 1972), which contains the whole fight. Barthes calls it the most intelligible of spectacles, particularly its embodied nature. Wrestlers constantly monitor the level of hermeneutic distance and aid interpretations through their actions and gestures (Barthes 1972: 18). A dramatisation of moral mechanisms (justice, in Barthes' view) is on display; there is an exteriorisation of something that usually remains private. The embodied nature of this drama is expressed as a 'carnal sequence of compensations' (Barthes 1972: 24). All these synchronised dramatisations (as with both Ricoeur and Dante) provide an experience of the battle between good and Evil. Here the embodied metaphors (or, according to Barthes, the excessive signs) exhaust the meaning; they do not leave anything hidden, thus satisfying the longing 'for the perfect intelligibility of reality' (Barthes 1972: 25) beyond the ambiguities of everydayness.

With that in mind, we now turn to Dante's celebrated poetic work *La Divina Commedia* (1304–1321), which will extend our understanding of the logic and importance of embodied metaphors. Despite the paradigmatic viewing of poetry as a linguistic activity, we suggest that it is precisely the body, understood as the point of origin of various experiences and cognitive faculties, that pushes the frontiers of ineffability in Dante's famous poem. For Dante, 'only the specificity of experience, not a distancing symbolic interpretation will yield reality' (Daniels 2021: 19), and 'genuine knowing is possible only on the basis of our existential involvement' (ibid: 67), which presupposes the use of embodied metaphoric schemata. However, it is essential to note that, in the context of *Commedia*, embodied metaphors work for cognition only if we adopt some noetic-noemic schema to thematise the constitutive accomplishments of a subject; that is, if we adopt the epistemological attitude closest to phenomenology.

While medieval thought is often seen as realism-dominated, thinkers like Duns Scotus and Meister Eckhart introduced the radical subjectivity of knowledge, which Dante incorporated. It is valid to say that before Descartes, Kant, or Husserl, it was Scotus (1265–1308) who conceptualised the layer of experiential manifestation and uncovered the givenness of objects to the mind. However, this appearance of human intelligence here retains its transcendence and mystery and the call for participation in being which presupposes self-awareness and a dynamic embodied knower. For Dante, this fascination with the appearance or manifestation of human consciousness does not lead to a divorce from reality but establishes a metaphorical way to it, which presupposes listening to one's own embodied experience. To take a simile from medicine, it is like a spiritual (though also embodied) praxis of *auscultation*, 'an act of carefully listening to the internal processes of human body, those internal movements that signal health or decease' (Uranga 1951: 75). Metaphorical being remains 'objective' in a medieval sense, rooted in a conscious subject's engagement (Franke 2021). Scotus saw manifestation as an active power, forming the basis for Dante's deep awareness of soul and body, as well as the significance of metaphors in this subjective-objective epistemic situation. In Scotus, these powers to manifest should be seen *as powers* – as actively productive rather than passively receptive. This lays the foundation for (1) a deep awareness of Dante's own soul and body and (2) the possibility and importance of metaphors in the presence of this subjectively objective epistemic-ontological situation.

The primacy of poetry, as advocated by Dante, must be understood within a specific philosophical context. Only then can we recognise how metaphorical language allows embodied imagination to enact the experience of infinity. In Scotian epistemology, reality exists, but only through the intentional and representational accomplishments of the subject. Thus, poetic imagination and metaphoric power become essential for revealing an otherwise ineffable world, relying on freedom, imagination and sensibility. Let us examine Dante's use of embodied metaphors to achieve his poetic aims.

The *Inferno*, the most famous part of *Commedia*, depicts suffering bodies, and it is crucial to understand how the metaphorical portrayal of these bodies connects with readers' understanding. Dante contrasts the strong body, tied to agency and ownership (Gallagher 2007: 33), with the hollow body performing futile tasks. For instance, the image of a body moving rocks alongside its shadow symbolises futility and weakness (Alighieri 1982/1320). Hell is depicted through vague, hollow impressions of reality, resembling a dream. The absence of embodiment (sense of agency versus being a shadow) constitutes the foundation of punishment. In this regard, it is fruitful to bring another thinker into the discussion, that is Giles Deleuze, who albeit not being a phenomenologist, was rather fascinated with the transcendental empiricism, i.e. a genesis of meanings and identities via the scattered embodied impressions, episodes and intensities. On the other hand, he famously used the examples of Dante's lines in his lectures and writings.

Deleuze, always carnally-obsessed, reflects on the body's disability and hellish 'rhythm' in Dante's work (Deleuze 1981: 25). He meditates on specific lines by Dante, highlighting the body's suffering:

That downpour makes the sinners howl like dogs;  
They use one of their sides to screen the other;  
These miserable wretches turn and turn  
(*Inferno VI, third circle*, Alighieri 1982/1320, Mandelbaum trans.)

Deleuze interprets the excessive affection of rain on a decomposing body as forcing the sinner to turn to maintain his constitution. The spectator, aware of this, understands that when affected by rain, we simulate turning and grasp the punishment. This knowledge stems from 'rhythms' (Deleuze 1988) – habitual adaptive behaviours shaped by affections. An impression of decomposition constitutes the rhythm and its understanding. Deleuze connects this to primal embodied impressions forming new assemblages as dynamic event identities. Dante's descriptions of these intensities (e.g. decomposition) align with higher value apprehensions – pride, gluttony, etc. Deleuzian transcendental empiricism illuminates Dante's poetic strategies, revealing origins of significant experiences (imagination, memory, repentance, shame, hope).

Deleuze (1995) is critical of eidetic phenomenology advocating genetic phenomenology which traces objects back to their original constitution. In his view, genetic phenomenology must go back to scattered sensations and becomes a transcendental empiricism. Hence, the true critique (of experience) must involve embodied genesis, where 'body' stands for the pre-structured dynamic process of overlapping fields of intensities and affections. Cognitive faculties are not ready-made but produced through genesis and enacted via bodily actions or media (e.g. poetry). This corresponds with Dante's Scotian position that certain techniques carry the regression back to the sensible point where an individual object remains only as an

abstraction, because what is given in a primary and immediate manner is a being that is entangled within an affective context, which in turn gives that object its sense, significance, relation to other objects, and potential modes of usage. This is a similar phenomenological move to Ricœur's hermeneutical manoeuvre from the word to the discursive *Sachverhalte* regarding metaphor. Both Deleuze and Ricœur stressed that because of language human consciousness rarely experiences and lives the intensities of the body until it (language) is put in embodied terms. Hence, the phenomenological reduction has to be extended to language, not only to perception or judgment, in order to resist turning the dynamic process of embodied life into static objective structures.

Dante's metaphoric imagery highlights the body's role in his work precisely in this manner. Sinners, who failed to foresee consequences, face claustrophobic spatial transformations despite Hell's vastness. Others cannot escape the repetitive movements. Spatial metaphors represent temporal phenomena, and Dante's exclamations often convey bodily expressivity more than grammar. The moment of self-awareness about the mind's stress about the sufferings of the body is signalled, in the first verse, with an 'ahi' that signals mortality, finitude, and existential questioning (Daniels 2021: 103). Vernacular terms like the Italian *depende* hold psychological and physical meanings, similar to the English *lean on* or Spanish *apoyar* ('to lean' and 'to help').

Emotions, like the protagonist's angst, are genetic, intentional, and cognitively significant (Glenberg et al. 2005). They direct perception, with Dante 'seeing' sin or punishment through the sinner's embodied schema. Emotions demand action as a basis for moral integrity, though often they lead to emotional transformation or self-deception about identity. Nevertheless, emotions prepare the body for willful action, even pre-reflectively (Ricœur 1966).

Finally, Dante's Hell is literality brutal, in terms of being stuck in perceptual repetitions. In order to escape this, Dante enters the other realms by way of metaphor and imagination, which are the grounds for reconfiguring the embodied cognition into the new state. This process of meaning-making also shows that human reality is fundamentally phenomenological and hermeneutic, not just brute materiality. The involvement of the bodily in poetic epistemology gets us back to the hermeneutic fact that there is no direct way to phenomena and/or experience, for example, the experience incarnated in the metaphor 'Paradise'.

## OUTRO: THE PRIMACY OF INTERSUBJECTIVITY

It would be a mistake to view Dante's journey as a solipsistic exercise. Becoming and understanding oneself occur through the medium of the Other, where this otherness might take shape from embodied metaphors. As Elmore reminds us, Adam was not given concrete language, but rather the capacity for it. Thus, language exhibits two distinct features: 1) it is innate, something that can be actualised in degrees (as seen in Dante's journey); and 2) it serves as an affordance for a) domesticating the *lifeworld* (vernacular rather than Latin) and b) founding the communion with others (Elmore 2021: 211).

In the first lines of Dante's poem, the phrase 'Nostra Vita' shows that: 1) Dante is not an internalist but is concerned with existential conditions of the embodied consciousness in the world; 2) through the experiences of evil and suffering a communal bond is established; and 3) as with Ricœur, we need to view both of the above in a historical context. Dante's poem is full of real historical and fictional personages, but it also presupposes the involvement of a reader. Interestingly, in this context we can read the classic Aristotelian reflection on tragedy as demanding exactly this kind of embodied engagement, because, for Aristotle,

the spectator's visceral experience of dramatic events constitutes the experiential conditions for catharsis. Ricoeur (1967) also considers a kind of salvation for the spectator who, entering the spectacle from the outside of his mundane life, yet in some embodied, affective sense is able to share the destiny of the tragic hero.

Importantly, in Hell, men are isolated and self-absorbed, but in purgatory they are much more communally connected. Sin destroys social bonds. Dante shares the suffering or, to put it in symbolic terms, helps to carry the cross. In psychoanalytic terms, we may view it as an instance of shared suffering: even when examining one's personal experience, the room is full of other people, dead as well as alive (McFarland, Givens 2021: 189). The positive effects of intersubjectivity during group sessions regarding various traumas and/or addictions is well proven (Flores 2001). Even in the cases of *pathemic aphasia*, when the usual schematisation of reality fails in the face of unspeakable emotion, the body grounds access to others in terms of shared time, space, objects, praxis and metaphors.

In front of others, I am thrown into self-consciousness, and it is my decision to accept or refuse the label made by them, which will determine my existence. As in famous existentialist novels, we are always on trial in the eyes of the (social or transcendent) other. And, in the face of this other your embodied reality is presented to you in a special sensitive manner while you monitor more carefully your language, bodily postures, direction of the gaze, etc. We cannot be indifferent to others as they are a part of our identity. For Dante as protagonist, it was challenging to keep going and avoid various sensory entrapments in many situations where there was overwhelming scrutiny. Refocusing perception becomes a condition for spiritual growth and this becomes possible because of intersubjectively shared embodied metaphors. Sociality, in this sense, enables us to transcend the confines of the predicament of individual beings where the other is irreducible to intentionality alone, which makes embodied metaphor a special kind of intentionality.

On the other hand, Dante's ability to create metaphors provides care for fellow human beings and help to others who may use them in a vivid manner (poetic empathy and care via embodied metaphors). 'In a vivid manner' here means that those metaphors activate embodied structures, imagination, relations, love, and do not just stand as the codes for canonical Christian messages. Despite this danger, symbols and myths about the origins of evil have a universal shared character, and so, paradoxically, they put the experience of evil at the centre of the intersubjective constitution of reality.

## CONCLUSIONS

We argue that phenomenological-enactive approaches seem best suited for enabling symbols to speak without various abstract objectifications and reductions. As an example, we take Dante who sought to voice a lived reality even if it involved supernatural symbolism. However, these symbols also have a phenomenological component as they deliver to humans certain cognitively informed feelings, or a 'sense' of something. Dante's primacy of poetry must be viewed in the light of such phenomenology and in the context of a certain pre-modern (Scottian) epistemology. Dante accords with the arguments relating to embodied cognition even though he wrote his works before Cartesian dualism was firmly established in the Western philosophic-scientific psyche. Dante's poetry thus prefigures some important arguments in the history of philosophy. The primacy of poetry (oscillating between the different realms of reality) here is established through embodied metaphors. To say that the body scaffolds metaphors does not mean that language does not disclose the body's spiritual aspects in this

schema. Hence, while embodied experience grounds the understanding of symbols, we also need symbols to understand a number of fundamental experiences, such as the phenomenon of evil. In this sense, embodied metaphors challenge the binary opposition between raw perception and conceptual framing.

Received 19 November 2024

Accepted 7 January 2025

## References

1. Alighieri, D. 1982/1320. *Inferno*, trans. A. Mandelbaum. New York: Bantam Classic.
2. Aquila, D. 2021. 'Purgatorio: A Liturgy of Forgiveness and Restoration', in *Dante and the Other: A Phenomenology of Love*, ed. A. B. Daniels. London: Routledge.
3. Barthes, R. 1972. 'The World of Wrestling', in *Mythologies*. New York: Hill and Wang.
4. Botha, M. E. 2005. 'Metaphors, Domains and Embodiment', *Koers* 70(3): 401–423.
5. Briedis, M. 2019. 'Phenomenological Ethnography of Radiology: Expert Performance in Enacting Diagnostic Cognition', *Phenomenology and the Cognitive Sciences* 19: 373–404.
6. Daniels, A. B. 2021. *Dante and the Other: A Phenomenology of Love*. London: Routledge.
7. Deleuze, G. 1981. *Lecture Transcripts on Spinoza's Concept of Affect*. Emilie and Julien Deleuze. Available at: <http://www.webdeleuze.com/php/sommaire.html>
8. Deleuze, G. 1988. *Spinoza: Practical Philosophy*. San Francisco: City Lights Books.
9. Deleuze, G. 1995. *Difference and Repetition*, trans. P. Patton. New York: Columbia University Press.
10. Elmore, M. 2021. 'Dante's Economy of Words After Marx', in *Dante and the Other: A Phenomenology of Love*, ed. A. B. Daniels. London: Routledge.
11. Flores, P. J. 2001. 'Addiction as an Attachment Disorder: Implications for Group Therapy', *International Journal of Group Psychotherapy* 51(1): 63–81.
12. Franke, W. 2021. 'Representing the Other: Dante, Duns Scotus, and the Crisis of Representation in the Modern Age', in *Dante and the Other: A Phenomenology of Love*, ed. A. B. Daniels. London: Routledge.
13. Franke, W. 2018. *Dante Studies After the Theological Turn*. Oxford Critical Theory Review.
14. Franke, W. 2007. 'The Ethical Vision of Dante's *Paradiso* in Light of Levinas', in *Comparative Literature* 59(3): 209–227.
15. Gallagher, S. 2007. 'Sense of Agency and Higher-order Cognition: Levels of Explanation for Schizophrenia', *Cognitive Semiotics* 0: 32–48.
16. Gibbs, R. W.; Costa, P. L.; Francozo, E. 2004. 'Metaphor is Grounded in Embodied Experience', *Journal of Pragmatics* 36: 1189–1210.
17. Gibbs, R. W.; Pelosi, A. C. 2010. 'Metaphor and Embodied Cognition', *Delta* 26: 679–700.
18. Gibbs, R. W. 1994. *The Poetics of Mind: Figurative Thought, Language, and Understanding*. Cambridge: Cambridge University Press.
19. Gijssels, T.; Casasanto, D. 2015. 'What Makes a Metaphor an Embodied Metaphor?', *Linguistics Vanguard* 1(1): 327–337.
20. Glenberg, A.; Havas, D.; Becker, R.; Rinck, M. 2005. 'Grounding Language in Bodily States: The Case for Emotion', in *Grounding Cognition: The Role of Perception and Action in Memory, Language and Thinking*, eds. D. Pecher and R. A. Zwaan. Cambridge: Cambridge University Press.
21. Harrison, R. P. 1990. 'Phenomenology of the "Vita Nuova"', *Annali D'Italinistica* 8, Dante and Modern American Criticism: 180–184.
22. Husserl, E. 1973. *Logical Investigations*, trans. J. N. Findlay. London: Routledge.
23. Johnson, M. 1987. *The Body in the Mind*. Chicago: University of Chicago Press.
24. Lakoff, G. 1993. 'The Contemporary Theory of Metaphor', in *Metaphor and Thought*, ed. A. Ortony. Cambridge: Cambridge University Press.
25. Lakoff, G. 1987. *Women, Fire, and Dangerous Things: What Our Categories Reveal About the Mind*. Chicago: University of Chicago Press.
26. Lakoff, G.; Johnson, M. 1980. *Metaphors We Live By*. Chicago: University of Chicago Press.
27. Lakoff, G.; Johnson, M. 1999. *Philosophy in the Flesh*. New York: Basic Books.
28. Lakoff, G.; Turner, M. 1989. *More Than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: University of Chicago Press.



29. McFarland, K. L.; Givens, T. 2021. 'Purgatory as a Metaphor for Therapy and Associated Ethical Implications', in *Dante and the Other: A Phenomenology of Love*, ed. A. B. Daniels. London: Routledge.
30. Monticelli, D. 2015. 'Fear in Dante's Inferno: Phenomenology, Semiotics, Aesthetics', in *I Luoghi Nostri: Dante's Natural and Cultural Spaces*, 106–128.
31. Ricœur, P. 1966. *Freedom and Nature: The Voluntary and the Involuntary*. Evanston, IL: Northwestern University Press.
32. Ricœur, P. 1967. *The Symbolism of Evil*. New York: Harper & Row.
33. Ricœur, P. 1978. *The Rule of Metaphor*. Toronto: University of Toronto Press.
34. Turner, M. 1996. *The Literary Mind*. Oxford: Oxford University Press.
35. Uranga, E. 2017/1951. 'Essay on an Ontology of the Mexican', in *Mexican Philosophy in the 20th Century: Essential Readings*, eds. C. A. Sanchez and R. E. Sanchez Jr. New York: Oxford University Press.
36. Weinrib, J. E. 2005. 'Dante's Philosophical Hierarchy', *Aporia* 15(1): 85–100.

MINDAUGAS BRIEDIS, MARIANO NAVARRO

## Kūniškų metaforų raiška Dantės blogio fenomenologijoje

### *Santrauka*

Naujausi su metaforos teorija susiję tyrimai pabrėžia kūnišką pastarosios pobūdį. Šiame straipsnyje tokios teorinės transformacijos nagrinėjamos per Dantės blogio fenomenologijos prizmę. Nepaisant gausių Dantės palikimo tyrinėjimų, susijusių su filosofija, teologija, lingvistika, psichoanalize, etika ir net marksizmu, jo fenomenologinės ir hermeneutinės prieigos svarba visam poetiniam projektui išlieka ne iki galo apmąstyta. Straipsnyje ši spraga iš dalies užpildoma kūniškų metaforų logikos analize, atsižvelgiant į specifinį, ikimodernų idėjinį kontekstą. Taigi, siekiame parodyti, kokia teorinė prieiga pagrindžia poezijos patirtinę pirmenybę ir kaip kūniškos metaforos atskleidžia fenomenologijos ir hermeneutikos santykį naujoje šviesoje.

**Raktažodžiai:** fenomenologija, hermeneutika, kūniškos metaforos, poezija, intersubjektivumas, blogio patirtis