



METHODS OF EDITING ARTISTIC METAPHORS AND FIGURATIVE MEANS

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<https://doi.org/10.5281/zenodo.15285600>

Abstract

This article analyzes the main methods for editing metaphors and figurative language in literary texts. The correct use of metaphors, epithets, allegories, metonymy, and other figurative language can enhance the effectiveness of the text, while their incorrect use can lead to semantic problems and methodological inadequacies. The article discusses aspects such as analyzing these tools during editing, replacing them when necessary, paying attention to consistency, and taking into account the cultural and genre context. Practical examples in the field of literary editing illustrate the tasks of the editor and the points to which attention should be paid.

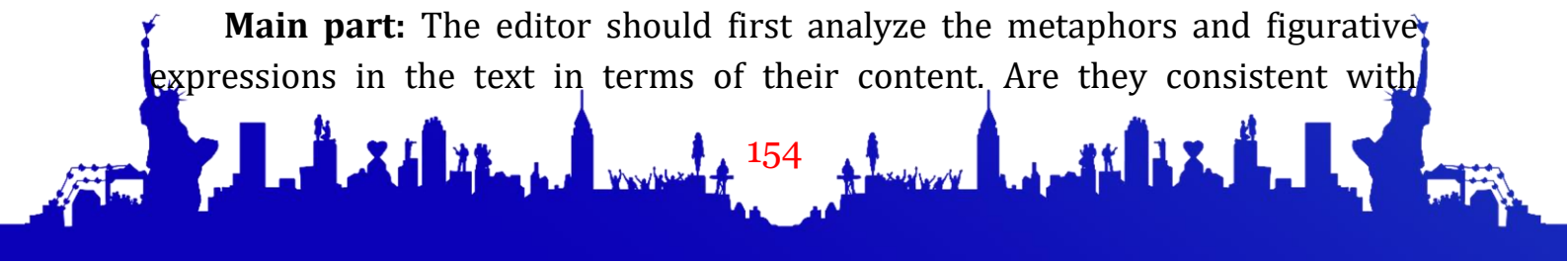
Keywords: literary editing, metaphor, figurative language, editing methods, artistic style, methodological analysis, semantic editing, cultural context.

Introduction: The effectiveness of a literary text and the feelings it evokes in the reader depend primarily on the figurative means used in it, that is, such means of artistic expression as metaphor, epithet, synonyms, allegory, metonymy. With the help of these means, the author expresses real events in an aesthetic and figurative form, expanding the reader's imagination, and enhancing the emotional impact. However, they must always be used correctly and appropriately.

Sometimes a metaphor or image used by the author can cause misunderstanding, excessive internalization, or logical inconsistency. In such cases, the role of the editor cannot be overestimated. He must analyze not only grammatical errors, but also the effectiveness of the means of artistic expression and, if necessary, change or improve them.

In this article, the main approaches to the editing of visual media in artistic texts, the practical tasks of the editor, and the issues of how to make updates while preserving the author's style will be covered in detail. The goal is to strengthen theoretical and practical knowledge in the field of art editing and reveal methodological elements that need to be in the focus of the editor's attention.

Main part: The editor should first analyze the metaphors and figurative expressions in the text in terms of their content. Are they consistent with





reality? Do they increase the depth of information or lead to problematic interpretation?

For example: "His eyes were as sharp as the wind" - the metaphor is illogical, because there is no connection between the wind and the eyes. Here the editor can replace it with an expression like: "His gaze was as sharp as the wind".

Metaphors and images should always correspond to the genre, theme and characters of the work. Cases of stylistic inconsistency are eliminated through editing.

For example: In a story written for children, excessively philosophical and heavy metaphors are inappropriate. The editor should simplify the expression and use images appropriate for the age group.

Sometimes the author uses the same image several times, which leaves a boring impression on the reader. The editor should identify these cases and ensure conciseness and beauty.

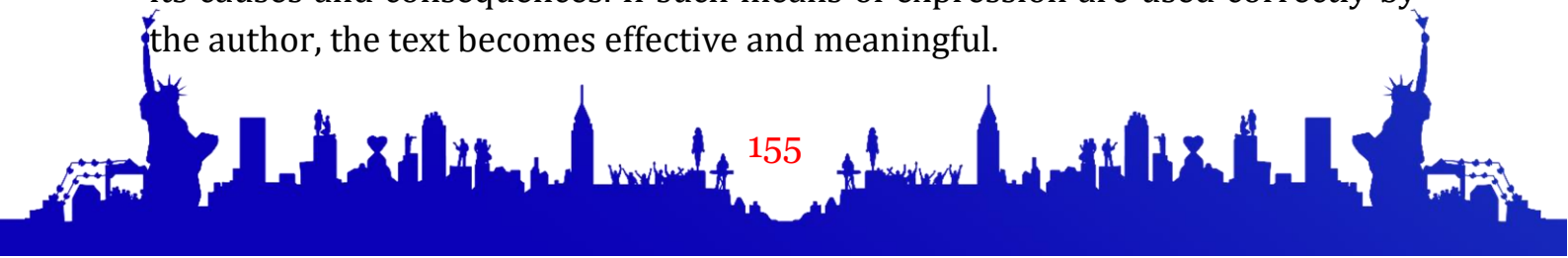
For example: If the phrase "white sun shone" is repeated 2-3 times, one of them should be replaced with a different, unique expression.

Metaphors can sometimes be specific to a particular cultural background. If they are used in the wrong context, they can distort the meaning of the work. The editor must ensure cultural universality in the choice of words.

Example: Ancient words and folklore expressions should be used in a modern work only in the appropriate context. Metaphors that are actually good ideas, but expressed ineffectively, are rephrased by the editor in a beautiful and effective form. For example: "His heart was filled with pain" - simple. "His heart seemed to be drowning in tears" - figurative and emotionally strong. The author's stylistic voice should not be lost during editing. The editing should feel as if the author continues himself.

An important feature that distinguishes a literary text from other types of texts is its imagery, that is, its ability to influence the reader through figurative means of expression. Such means include metaphor, epithet, metonymy, allegory, hyperbole, litotes, comparisons, and others. They not only determine the author's personal style, but also ensure the artistic height of the text.

Metaphor is a means of expression that serves to express one concept through another. It combines desire, image, emotion, and philosophical meaning in one expression, evoking a rich imagination in the reader's mind. For example, the phrase "The heart is poisoned" allows you to describe not only pain, but also its causes and consequences. If such means of expression are used correctly by the author, the text becomes effective and meaningful.





Sometimes the author may use figurative language excessively or incorrectly: There is ambiguity or ambiguity in meaning; Excess imagery makes the text heavy; Stylized metaphors do not add novelty to the text; Dialectism, archaism, and inappropriate cultural realities seem inappropriate.

In such cases, the editor takes on the task of identifying and correcting these images. Analyze whether the meaning of the metaphor and image is consistent with the context of the text. If the metaphor contradicts reality or the spirit of the text, it is replaced or removed.

For example: "The pen seemed to bite in his hand" - there is no logical connection.

It can be replaced with an expression like "The pen moved as if it came to life in his hand".

The function of the figurative language in the text is assessed: emotional impact, psychological state, expression of character, disclosure of the idea, etc. If this function is absent, the expression is ineffective and needs to be reworked.

The metaphor should correspond to the general style of the text. If a modern, folk, philosophical or jury style is required, the image is edited accordingly.

If the work belongs to children's literature, heavy and deep metaphors should be abandoned. On the contrary, in philosophical novels, imagery is more required

Excess epithets and metaphors disrupt the fluidity of the text. Reducing them or converting them into one will lighten the weight of the text.

The main task of the editor is to improve the text without betraying the author's idea. Accordingly, he should make corrections while preserving the author's style, not his own. In editing metaphors and images, the author's intention and writing style are taken as the main criteria.

Original: "The black night was running in his heart."

Edited form: "The black night had sunk into his heart."

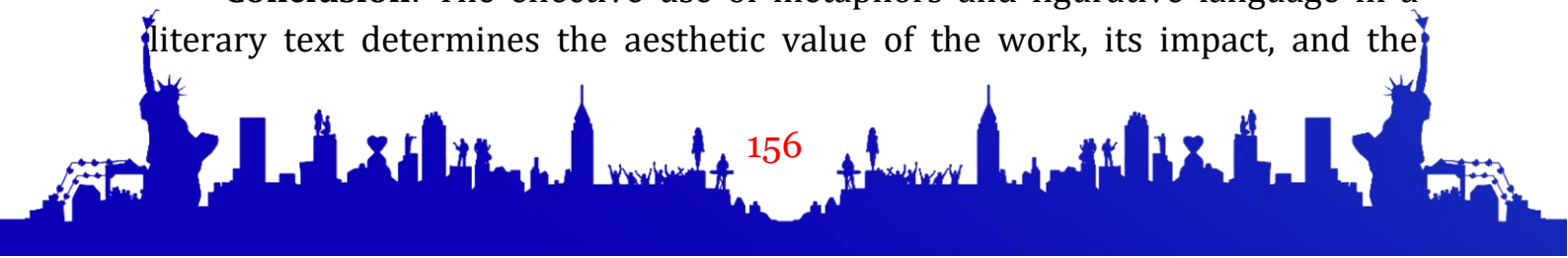
- In the first version, the image is far from logical connection, in the second, the metaphor has a clear and emotional effect.

Original: "His life is a dry river."

Edited form: "His life was like a river without water, constantly searching for water."

- Expanding the image here enhances the emotional impact.

Conclusion: The effective use of metaphors and figurative language in a literary text determines the aesthetic value of the work, its impact, and the





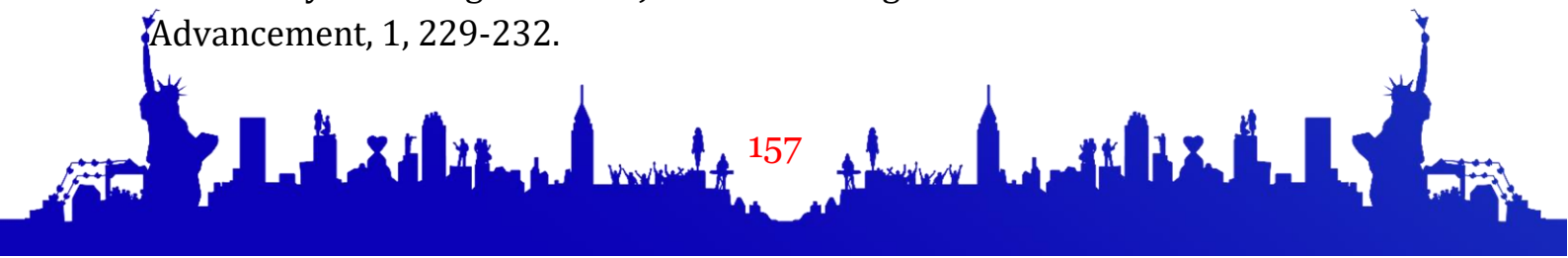
emotional impression it evokes in the reader. Therefore, the editor must carefully analyze not only grammatical or stylistic errors, but also the content, relevance, and level of impact of the figurative language.

In the process of editing metaphors and images, the editor uses a number of methods: semantic analysis, adaptation to the context, elimination of redundant and stereotyped expressions, enhancement of the effect, and most importantly, preservation of the author's style. In this process, the editor must have not only linguistic knowledge, but also artistic intelligence, cultural understanding, and a sense of style.

Thus, the process of literary editing is a process that combines art and science. Through careful editing of metaphors and images, the text becomes not only beautiful, but also deeply meaningful and evocative. The editor directly contributes to the rise of the work as a person who accompanies the author's thoughts and opens the way for the reader's impression.

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