

## Peculiarities of Using Metaphor in a Literary Text

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**Abstract:** *the article describes specific features of using metaphor in a literary text. The peculiarity of using metaphors within literary texts is that a literary text is different from any other. It can stimulate the emotions and aesthetic feelings of the reader with the help of a special language that implies the presence of artistic imagery.*

**Key words:** *special language, metaphor, logical meaning, concept.*

Metaphor is usually defined as a hidden comparison, carried out by applying the name of one object to another, and thus revealing some important feature of the second. It is also the relation of the subject-logical meaning and the contextual meaning, based on the similarity of the features of the two concepts. Metaphor is thus one of the means of figurative display of reality. The importance of this stylistic device in the style of artistic speech can hardly be overestimated. Metaphor is often considered as one of the ways to accurately depict reality in artistic terms. However, this concept of accuracy is quite relative. There are no instructions for creating metaphors, no reference books for defining what it “means” or “reports”. A metaphor is recognized only due to the presence of an artistic principle in it. It necessarily presupposes some degree of artistry. There can be no metaphors devoid of artistry, just as there are no jokes devoid of humor. Of course, there are tasteless metaphors, but there is artistry in them, even if it was not worth discovering or could have been better expressed.

D. Davidson argues that metaphors mean only that (or no more than that) that the words included in them mean, taken in their literal meaning. Since this thesis runs counter to well-known modern points of view, much of what he said carries a critical charge. A metaphor, when viewed free from all hindrances and delusions, becomes no less, but a more interesting phenomenon.

The idea of the semantic duality of metaphor takes different forms - from relatively simple in Aristotle to relatively complex in M. Black. It is shared by both those who allow a literal paraphrase of metaphor and those who deny such a possibility. Some authors especially emphasize that a metaphor, unlike ordinary word usage, gives insight - it penetrates the essence of things. But even in this case, the metaphor is considered as one of the types of communication, which, like its simpler forms, conveys the truth and lies about the world, although it is recognized that the metaphorical message is unusual, and its meaning is more deeply hidden or skillfully veiled.[ 2, p. 200-205]

The view of metaphor as a means of conveying ideas, however unusual, seems to Davidson to be just as wrong as the underlying idea that metaphor has a special meaning. Davidson agrees with the point of view that a metaphor cannot be paraphrased; he believes that this is not because metaphors add something completely new to a literal expression, but because there is simply nothing to paraphrase. A paraphrase, whether it is possible or not, refers to

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what is said: we are simply trying to convey the same thing in different words. But, if Davidson is correct, the metaphor conveys nothing beyond its literal meaning (just as the speaker using the metaphor means nothing beyond its literal meaning). However, this does not deny the fact that the metaphor contains a zest and its originality can be shown with the help of other words.

In the past, those who denied that metaphor had a special cognitive content in addition to its literal meaning often went out of their way to show that metaphor introduces emotion and confusion into speech and that it is unsuitable for serious scientific or philosophical conversation. Davidson does not share this view. Metaphor is often found not only in literary works, but also in science, philosophy and jurisprudence, it is effective in praise and insult, prayer and promise, description and prescription. Davidson agrees with Max Black, Paul Henle, Nelson Goodman, Monroe Beardsley, and others on the function of metaphor. True, it seems to him that, in addition to those listed, it also performs functions of a completely different kind.

Davidson disagrees with the explanation of how metaphor works its magic. He is based on a distinction between the meaning of words and their use, and believes that the metaphor belongs entirely to the sphere of use. Metaphor is related to the figurative use of words and sentences and depends entirely on the ordinary or literal meaning of words and, therefore, sentences consisting of them.

Davidson has shown that it is useless to explain how words function when they create metaphorical and figurative meanings, or how they express a particular poetic or metaphorical truth. These ideas do not explain the metaphor - the metaphor itself explains them. When we understand a metaphor, we can call what we understand "metaphorical truth" (metaphorical truth) and to some extent explain what its "metaphorical meaning" is. Literal meanings and corresponding truth conditions can be assigned to words and sentences regardless of any particular context of use. That is why referring to them really has explanatory power. [2, p. 241-266]

Metaphor draws attention to some similarity—often new and unexpected—between two or more things. This banal and true observation leads to conclusions about the meaning of metaphors.

In metaphor, certain words take on a new, or, as it is sometimes called, "extended" meaning. This extension must be what philosophers call an extension of the word, that is, of the class of entities that the word names.

In a metaphorical context, the word has a new meaning, and the use of a metaphor thus makes it possible to recognize this meaning. In a number of cases it really does not really matter whether we think of a word encountered in a certain context as a metaphor or as used in a previously unknown, but still literal sense.

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