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THE WORLD OF METAPHOR IN THE POETRY OF FEDERICO GARCIA LORCA

Abstract: Metaphor is an important factor in the development of human consciousness, provides the conceptualization of an unexplored object by analogy with the already established system of concepts. Analyzing the various poetic works of Federico Garcia Lorca, we find that he was also aware of various three-part gradations of styles. It seems that in this realm of disharmony, the author manages in the very attempt to create chaos and disorderly Association to feel in some other space to him alone, perhaps, a visible harmony. The poet's gaze seems to break out of the three-dimensional vision inherent in man into the expanse of the fourth dimension, which destroys our everyday world. The absolutization of the directions of time in the poetic discourse of Lorca is subject to revision. If in his artistic space there are real areas where internal and external concepts are relative, then in his time the «directions» of the past – future – present turn out to be just as relative. Lorca models unusual combinations of «past - future» or «future-present» or «present - past» for our ears, not to mention the possibility of combining them into one whole.

Key words: Metaphor, poetic, analogy.

Language: English

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Introduction

The phenomenon of metaphor, which has been the focus of attention of scientists, both philosophers and linguists, for more than two millennia, is currently experiencing a real boom. The study of metaphor, which was started more than two thousand years ago by Aristotle, is still an important subject of study for linguists and literary scholars.

For a deeper understanding of the process of metaphor birth in the space of poetic discourse and such a unique phenomenon as the «poetic personality», actively creating new bright metaphors, for which originality and creative identity are the first characteristics, it is necessary, in our opinion, to have a more complete understanding of the «language personality» and «language picture of the world». To clarify this question, we turn first to the concept of «linguistic personality», introduced into scientific use the U. N. Karaulov [1].

Personality should be considered in the perspective of the cultural traditions of people, ethnic group, since the birth of man in the human in need of

cultural-anthropological prototype, which is formed as part of the national culture, reflecting the nature of the existing system of values and sets the samples of social behavior and perception of the world. This is a kind of coordinate system that forms the language personality.

The artistic picture of the world can reflect the features of the national picture of the world - national symbols, national-specific concepts. At the same time, it should always be remembered that the artistic picture of the world is secondary, mediated, and it is mediated twice - by language and individually - by the author's conceptual picture of the world.

The use of a metaphor in a poetic text is individual: the metaphor «works» differently for different authors. Linguistic analysis of metaphors in the work of the poet allows to relate the metaphor to the author's style literary text. A detailed metaphor can include two or more metaphors, form a whole metaphorical block of several consistently developing artistic images that flow into one another and form a complex, multi-dimensional image [6, 187].

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The poetic heritage is extremely diverse both in subject matter and in the lexical, stylistic and rhetorical means used. To answer them, it is necessary to describe more fully the ideas of Federico Garcia Lorca about the art of speech and speech, an integral part of which were his judgments about styles and their differences.

The artistic world of Lorca's plays (farces, comedies, tragedies) is a symbiosis of emotional and semantic spaces, organized, in particular, by the interaction of two main motives-sacrifice and eroticism.

The Genesis of this phenomenon is determined by the soul structure of the creative personality. The spiritual potential of the artist is determined by many internal and external factors, including the place of birth. Lorca was born in the South of Spain, in Andalusia, in the village of Fuente Vaqueros, near Granada.

It should be emphasized that even in the early works of Lorca there is a pull to the deep layers of culture. Hence, archaic symbolism plays a significant role in the tragedy. Lorca begins to form a system of mythologies, which will later be actively integrated into the artistic canvas of lyrical and dramatic works. The young author was aware that the origin of life was associated with water, that water was perceived as the original female creative element, the mother's womb giving birth to everything. In myths, love and sexual feeling were identified with water. In many cultural traditions, the Fig tree was associated with sexuality. In « Ancient Greece, the Fig was a phallic symbol and attribute of the fertility gods Priapus and Dionysus» [3,114].

The semantic aesthetics of the poetic metaphor of Federico Garcia Lorca is unique, its mechanisms are universal, and therefore it is understandable to a cultural person. But each such metaphor is a poetic discovery, in which the world is presented from an unexpected side, from aesthetic positions. Thus, metaphor as a language means of registration of events, facts and phenomena of the surrounding reality appears not only as a stylistic means, or as an artistic device, but as a consequence of objective epistemological laws, a more complex and important phenomenon than it seemed earlier; it reflects the relationship between the value picture of the world as part of the conceptual world of society and the actual language characteristics. In the metaphorical poetic consciousness, cognitively processed phenomena and facts of reality, similarity is measured with the system of national and cultural values and stereotypes. The regularities of the formation of the image-associative complex, on which the evaluative-expressive metaphor is based, remain completely unknown.

For the correct use of usual evaluative-expressive metaphors of Lorca, it is important to know the axiological mechanisms of language, since the communicative meaning of a message can often be

understood only through the prism of evaluative meanings associated with the national - cultural value picture of the world.

Experience data related to physical objects form the basis for a huge variety of ontological metaphors in Lorca's poetic discourse. They are peculiar ways of representing the expressive characteristics of people, animals, and reality phenomena through the prism of other objects and phenomena.

The poetic language of Federico García Lorca strikes the reader's imagination with its richness of images, while the external simplicity and clarity of the style. Lorca's poems simultaneously reveal to us both the national and cultural specifics of the Spanish language picture of the world, as well as the ways of cognition and reflection of reality by the author, his assessment of the phenomena of this reality from the standpoint of an aesthetic ideal. One of the « keys » to the secret of the phenomenal success of Lorca's poetry is its metaphoricality, whose semantic aesthetics are revealed only in the context of not only the poems themselves, but also in the context of Spanish culture as a whole. Metaphor, we emphasize again, is one of the most mysterious phenomena of language, the intuitive comprehension of which is inherent only in true poets. In metaphor, reality escapes, as if hiding from thought, and then the researcher begins to face a deep and urgent question about the role of metaphor in knowledge, which is assigned to the study of the first Chapter of our dissertation research.

Important in the statement of the anthropocentric principle of metaphor is such an aspect as the relationship between metaphor and emotion. See, for example, the lament of the guitar or the crystal tambourines of sadness in Lorca. Emotions are a mental state that reflects the attitude of a person to himself and to what is happening around him, a complex and unique human system. Each emotion has its own specific biological marker, that is, when a person experiences a certain emotion, certain hormones begin to be released into the blood, corresponding to this emotion. A person almost constantly experiences some emotions; they are not always clearly expressed, since the reactions occur involuntarily, although, to some extent, they can also be controlled and regulated.

Metaphors studied on the material of Lorca's work are a complex form of human perception; they function at the intersection of two systems: the system of artistic reflection, common to art as a whole, and the system of linguistic reflection of objective reality, including, in particular, the world of human thoughts and feelings.

Analyzing metaphors and, in part, other semantic phenomena, we reveal the peculiarities of the poetic language of this author. A metaphor can overlap with other types of tropes, complicating them and amplifying the effect they produce. In Lorca's poetry, for example, it is most often overlaid with

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comparison: «*El puñal, / entra en el corazón, / como la reja del arabo / en el yermo. El puñal, / como un rayo de sol, / incendia las terribles hondonadas*» («PUÑAL»); «*Cada gota de lluvia tiembla en el cristal turbio y le dejan heridas de diamante*» («LA LLUVIA»); «*Una ciudad que asecha largos ritmos, y los enrosca como laberintos. Como tallos de parra encendidos*» («SEVILLA»); «*Y como la tarántula / teje una gran estrella / para casar suspiros, / que flotan en su negro / aljibe de madera*» – («LAS SEIS CUERDAS»).

In the context of the poetic legacy of Federico García Lorca, we are interested not only in the metaphor itself, but in its role in creating an artistic image. Let's look at it in this function. So in Lorca's metaphor «...*Su cuerpo lleno de lirios / y una granada en las sienas*» («REYERTA»), presented to the reader out of context, associatively refers him (in the case of at least a rough acquaintance with the culture of Spain, in which Catholicism plays a dominant role), to the suffering of Christ. Lilies here not only emphasize the whiteness of the skin being subjected to painful execution, but act as a traditional symbol of purity and innocence, pointing to the innocent crucified Savior who redeemed the sins of the human race; the crown of thorns, put on the forehead of Christ, wounded his forehead, and these wounds, in the perception of Lorca, resemble the cut fruit of a pomegranate – a fruit culture that flourishes on the territory of this country.

Such a bright national phenomenon as playing the guitar in Lorca is metaphorically understood with the help of words denoting the objects of national life. For example, he uses the following ontological metaphor for guitar strings: *cinco espadas* (five daggers): «*¡Oh guitarra! / Corazón malherido / por cinco espadas*» («LA GUITARRA»). This semantic unit in its direct meaning is associated with the concept of «cutting and stabbing object of a characteristic shape that serves for certain functional purposes». The relatively small size of these items and their compact shape contribute to the effective achievement of various utilitarian and practical goals.

Language and the ability to speak, the ability not only to experience emotions, but also to display them metaphorically in the language picture of the world – a unique property of a person, it is not surprising that the person himself is a key figure in this language picture, and the metaphors produced by him tend to anthropocentrism.

So, ontological metaphors in the poetic discourse of Lorca are unique figurative and expressive units that capture the practical and moral aspirations of a person in a figurative form, reflecting associatively meaningful ways to achieve specific goals based on the rich empirical and practical experience of people, as well as knowledge about the properties of things accumulated by national cultures.

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