

THE INFLUENCE OF THE NATIONAL-CULTURAL IMAGE OF THE WORLD ON THE CONSTRUCTION OF METAPHORS IN THE POETIC DISCOURSE

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Abstract The poetic language of Federico García Lorca amazes the reader's fantasy with the richness of images with the outward simplicity and clarity of style. Lorca's poems simultaneously reveal to us both the national and cultural specifics of Spanish linguistics, and the ways of cognition and reflection of reality by the author, his assessment of the phenomena of this reality from the standpoint of the aesthetic ideal. One of the 'keys' of the secret of the phenomenal success of Lorca's poetry is its metaphor, the semantic aesthetics of which is revealed only in the context of not only the poems themselves but also in the context of Spanish culture as a whole. The metaphor is one of the most mysterious phenomena of language, the intuitive comprehension of which is inherent only in true poets.

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 personality. But each such metaphor is a poetic discovery, in which the world appears from an unexpected angle, from aesthetic positions. Thus, metaphor as a linguistic means of formalizing 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 connection between the value picture of the world as part of the conceptual world of society and the linguistic characteristics proper. In the metaphorical poetic consciousness, cognitively processed phenomena and facts of reality, the similarity is measured against the system of national-cultural values and stereotypes. The regularities of the formation of the figurative-associative complex, on which the evaluative-expressive metaphor is based, remain completely unknown.

For the correct use of Lorca's usual evaluative-expressive metaphors, it is important to know the axiological mechanisms of the language, since the communicative meaning of the message can often be understood only through the prism of evaluative meanings associated with the national-cultural value picture of the world.

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

The metaphor can overlap with other types of pathways, complicating them and amplifying the effect they produce. In Lorca's poetry, for example, she is more often than others superimposed on 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* (The dagger, / enters the heart, / like the grate of the Arab / in the wilderness. The dagger, / like a ray of sunlight, / sets fire to the terrible hollows)' («Puñal»).

'*Cada gota de lluvia tiembla en el cristal turbio y le dejan heridas de diamante* (Every drop of rain trembles on the cloudy glass and leaves diamond wounds)' (La lluvia).

'*Una ciudad que asecha largos ritmos, y los enrosca como laberintos. Como tallos de parra encendidos* (A city that haunts long rhythms, and twists them like labyrinths. Like burning vine stems' (Sevilla).

'*Nos perdemos en ellas / como en la selva virgen* (We get lost in them / as in the virgin forest)' (Los ojos).

In the context of the poetic heritage of Federico Garcia Lorca, we are interested in the metaphor not only in itself but in its role in creating an artistic image. Let's consider it in this function. So Lorca has a metaphor: '*[...] Su cuerpo lleno de lirios / y una granada en las sienas* (Her body full of lilies / and a pomegranate at her temples)' (Reyerta), presented to the reader out of context, associatively sends him (in the case of at least an approximate 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 of the person undergoing a painful execution, but act as a traditional symbol of purity and innocence, pointing to the innocent crucified Savior who atoned for the sins of the human race; the crown of thorns, put on the forehead of Christ, wounded his forehead, and these wounds, in Lorca's perception, resemble the cut fruit of a pomegranate - a fruit culture that flourishes in the territory of this country.

Keywords: Lorca, metaphor, poetic discourse, national-cultural value

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