

The Role of Metaphor and the Role of a Creative Person in Constructing a Conceptual Picture of the World



Iroda Turamuratova

Abstract: *The article is devoted to such concepts as a linguistic personality, a linguistic picture of the world, the national and cultural specificity of a linguistic personality and a conceptual picture of the world. All these concepts are central concepts within the anthropocentric approach to the study of metaphor. It also discusses some features of the use and functioning of metaphor in poetic works in the linguacultural aspect, as well as the role of a creative person in constructing a conceptual picture of the world.*

Keywords: *Metaphor, Language Picture of The World, Conceptual Picture of The World, Individual Author's Picture of The World, Precedent Text.*

I. INTRODUCTION

The concept of a linguistic personality that is relevant in modern linguistics, manifesting itself in a general cultural space, allows us to formulate a conclusion about the picture of the world as an embodiment in the language of human sensations, perceptions, comprehensions, explanations of the world and oneself in the world according to the behavioral rules and prohibitions adopted in society. The picture of the world is embodied in language. Since it is the language that is the means of storing the knowledge accumulated by mankind, a process of reverse interaction takes place. From here we can talk about such a concept as a linguistic picture of the world, that is, a picture of the world, which is based on the knowledge perceived by an individual from his native language. A special place in the structure of a linguistic personality is occupied by a picture of the world (linguistic, artistic, conceptual). A person is the bearer of a certain system of knowledge, skills, ideas about reality and the world. This, in turn, allows us to say that this is, as they say now, a certain picture of the world.

II. RESULT AND DISCUSSION

In our case, under the language picture of the world, we mean the entire body of knowledge about the world, imprinted in one or another linguistic form, a specific “linguistic worldview” inherent in every people. Linguistic picture of the

world, historically formed in ordinary consciousness of this linguistic community and the set of ideas about the world reflected in the language, is certain way of conceptualizing reality [12, 2020]. Language-specific way conceptualization of reality is partly universal, partly nationally specific, so that speakers of different languages can see the world a little differently, through the prism of their languages. Pictures of the world in different languages are somewhat similar, but somewhat different. Linguistically specific words that are not translated into other languages, which contain concepts that are also specific to a particular language, in our opinion, are signs of differences. As O.G. Revzina notes, “A special reflection of the linguistic picture of the world in the individual author's poetic language, in the artistic speech of the poet as a linguistic personality is due to the fact that it is the language of artistic thinking in the modus of proper linguistic existence” [7, 1998, P.29]. It is worth noting that in poetic thinking, knowledge of the world passes through the knowledge of the language. Poetic thinking has a specific language and conceptualizes the artistic picture of the poet's world. As correctly noted by V.V. Vinogradov “expression and evaluation of the depicted world on the part of the writer, his attitude to reality, his understanding of the world” [11, 1981, P.114] is in the poetic picture of the world. As a rule, gifted creative individuals who create literary works present individually-author's paintings. They are mostly represented in works of art. The text creator, the author is “a member of this society in a certain period of its development, has a creative imagination, is characterized by a certain cultural potential, has outstanding emotional and evaluative qualities, knowledge and opinions that form a stable personal conceptual and ideological sphere of activity, which is embodied in the active needs of self-actualization” [3, 1996, P.130]. The parameters of generating a metaphor are also associated with the linguistic personality. Metaphor is one of the ways to create a picture of the world, as well as a tool for studying the picture of the world. According to E.V. Silchenko's metaphors reflect the worldview of a particular linguistic community, and being associated with material, social and spiritual culture, they carry information about its cultural and national experience and traditions [8, 2010, P.98]. In the study of linguistic-specific metaphors, it seems legitimate to us to bear in mind the specifics of a certain linguistic picture of the world. And since the person we are studying belongs to the Spanish culture, the text will be dominated by the metaphorical features inherent in this nationality.

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* Correspondence Author

Iroda Turamuratova*, Department of Spanish Theoretical Sciences, Uzbekistan State University of World Languages, Tashkent, Uzbekistan. Email: iroda1983@gmail.com

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So T. Drosdov Diez notes: “The cultural model, typical of a nation that constitutes a particular linguistic community, associated with the pragmatic purpose of the text are the conditioning factors that determine the selection of linguistic means used by the author and allow a complete understanding of the conceptual information of the discourse” [4, 2003, P.270]. Words, meanings and messages have crossed borders and transgressed the use of language as the identity of a nation. Nowadays it is usual for the Spanish speaker to understand and use words and meanings from other languages and foreign languages. [1, 2021, P. 240] 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 [10, 2020, P.440]. For example, when F.G. Lorca says “Con flores de calabaza /la nueva luz se corona” (“Pumpkin flowers crown the new world”), then he uses the images of objects that appeared to him in consciousness. The color of pumpkin flowers in saturation is closer to orange than yellow (the Spaniards’ addiction to bright colors is undeniable), and pumpkin dishes are traditional for Spanish cuisine, so for Lorca’s perception of the dawn, the bright flowers of the plant, which plays a certain role in the preparation of national dishes, play a decisive role. A Japanese would compare the dawn through sakura flowers, and a Moldavian, perhaps through corncocks. Thus, the essence of the whole is created. Although the metaphors in poetic discourse are individual author’s, these mental constructions are based on images that are oriented to the system of national values, with the help of which metaphors can be deciphered [6, 2016]. Therefore, we can talk about mental processes that are characteristic of the entire national linguistic consciousness. Based on the foregoing, it can be noted that Lorca’s metaphor is a vivid illustration of the opinion of V.N. Teliya, who pointed out that “the metaphor successfully fulfills the role of a prism” [9, 1988, P.179] (“siete pajaros del prisma” – “seven birds of the prism”), through which a person sees the world, because metaphors are nationally specific. This once again confirms the fact that the metaphor reflects the peculiarities of the national consciousness of a particular people. Through metaphors, one can see the features of the national and cultural specifics of the artistic and poetic thinking of any writer or poet. Thus, the metaphors of the Spanish poet Federico Garcia Lorca play the role of key elements in the projection of the individual author’s picture of the world and are also the keepers of multidimensional cultural information. With the help of metaphors, one can see and understand the entire linguistic picture of the world that appears before the reader. The study of the peculiarities of the language of the works of a foreign writer or poet allows us to join the spiritual wealth of his native culture, the system of ethical and aesthetic assessments and national ideals. Precedent texts and images in this context have cognitive and emotional value properties for the recipient, whether it be an individual reader or a different culture as a whole. A speaker’s purpose is giving information to the listener, something which at the same time can exert an emotional influence on him or her. Very

often the semantic content gives a clue to what is implied in the message. If we take as an example the words ‘fox’ (animal) and ‘fox’ (human), the difference between them is whether the speaker exerts emotional influence or not [2, 2019, P.3756]. Based on the concept of Yu.N. Karaulov [6, 1987], substantiating the concept of “precedent text”, we tried to make a number of observations on the use of García Lorca in his poetic texts of precedent images, that is, images that have a super personal character, known and understandable both to the society of which he is a member, and to representatives of a different mentality. Observations on the poetic texts of Lorca allowed us to conclude that when creating his own images, the poet often uses images associated with ancient Greek mythology. So, in addition to the names of proper Greek deities (Dionysus, Aphrodite), we meet such names as, for example, in the poem “Invocación al laurel”, Daphne (nymph, daughter of the river god Peneus, turned by the gods into a laurel tree due to the persecution of the enamored Apollo):

¡Árbol que produces frutos de silencio,
maestro de besos y mago de orquestas,
formado del cuerpo rosado de Dafne
con savia potente de Apolo en tus venas!

This example is far from unique: “Grieta en que Filomena enmudecida / tendrá bosque, dolor y nido blando” (“Soneto”); “En la tarde, un Perseo / te lina las cadenas” (“Canción del día que se va”) and others. A much greater emphasis in Lorca’s poetry falls on precedent images of biblical content, and this is not surprising, given the highest degree of fusion of Spanish culture with Catholicism. Biblical images make it possible to perceive and understand the poetry of Lorca not only by a Spanish or Latin American linguistic personality, but also by representatives of a different mentality. For example, “Thamar y Amnon” borrowed by the author from the “Second Book of Kings” and, according to the commentary, are a common plot of folk Spanish romances.

III. CONCLUSION

Considering the unique uniqueness of a metaphor in poetic discourse as a reflection of a nationally specific and, at the same time, individual author’s conceptual picture of the world, it is necessary to consider the linguistic parameters inherent only to a particular poet. Thus, the frequent use of metaphors in the works of F.G.Lorca is a kind of “brand” of the poet and playwright, reflecting his inherent vision of the surrounding reality. The concept of “national and cultural specifics of a linguistic personality” will significantly complement the very idea of a linguistic picture of the world.

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AUTHORS PROFILE



Iroda Turamuratova, is a Doctor of Philology (PhD) from the University of World Languages in Uzbekistan. She currently works as a highly motivated Spanish teacher who strives to inspire students to achieve academic and personal success. She constantly conducts extensive investigations. She is energetic, very career oriented and focused on achieving goals. She is the winner of several scholarships from Spain. She has more

than 16 years of teaching and research experience. Her area of interest includes language and culture studies, cognitive and linguo-cultural studies, and metaphor studies. She has published more than 25 scientific articles in international and national journals, as well as presented her papers at various international conferences in Uzbekistan and abroad.