THE ACTUALIZATION OF THE FRAME DOLOR WITHIN THE FRAMEWORK OF MORBIAL METAPHORIC MODEL IN SPANISH POETIC DISCOURSE

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ABSTRACT

The article dwells on the description of conceptual metaphors of PAIN actualized in Spanish poetry. The morbial metaphor is represented in Spanish poetic discourse by different ways, fulfilling the functions of different objects.

KEYWORDS: *Metaphor, Concept, Morbial Metaphor, Metaphoric Model, Discourse, Frame*

INTRODUCTION

It is well known that the metaphor in cognitive linguistics is representing as a thinking operation. The humans cognize the world and give their explications to it using this operation. The person not only expresses his thoughts with the help of metaphors but also thinks and creates the world he lives in using metaphors **[1].** The conceptual metaphor is a process of cognition during which a new knowledge is forming. The metaphor can be considered as a very active tool for influence to the readers. N.D. Arutyunova affirms that the metaphor serves as an instrument of thought which helps to reach the most distant fragments of our conceptual field **[2].**

The morbial (medical) metaphors are often used in Spanish language consciousness. The researchers affirm that this type of metaphor implies the deviation from natural order of things and has predominantly an emotive character directed to the forming the certain emotional perception in the mind of reader. The vocabulary connected with diseases, medicines, methods of treatment is used in the framework of this metaphor. Such type of conceptual metaphor has an alarming mood, reflects the hopelessness, pessimism, bad feelings, impotence of person **[3].**

One of the main frames of morbial metaphorical model in Spanish poetic discourse is DOLOR/PAIN.

The pain has the following characteristics in Spanish poetry:

- a continuity and a duration, sometimes for a very long time: *Al que le duele su dolor le dolerá sin descanso* (F.G.Lorca, Ciudad sin sueño); *Y tú, que en dolores/consumes los años* (Juan María Maury, La timidez);

- seriousness: *Queriendo el monte al grave sentimiento/de aquel dolor en algo ser propicio* (Garcilaso de la Vega, Egloga primera);

- weight, troublesomeness: *Tras esto el importune/dolor me deja descansar un rato* (Garcilaso de la Vega, Egloga primera);

- injury: *Galatea, desdeñosa/del dolor que a Licio daña* (Gil Polo, Canción);

- physical torment, suffering: *Retuércese entre nudos dolorosos/mi corazon* (José de Espronceda, Canto a Teresa);

- The pain is often a cause of infringement of emotional calm, anxiety, alarm: *Observa reflexivo los Milagros/de la naturaleza, sin que nunca/turben el susto ni el dolor sup echo* (G.de Jovellanos, Epístola de Fabio a Anfriso).

The Spanish poetry differs with the fact that a pain in some poetic texts has positive characteristics. The empowerment of pain with tenderness and adoration touching for the person is peculiar for Spanish poetry: *para nosotros el dolor es tierno* (Jaime Gil de Biedma, Amistad a lo largo); *y de un dolor tamaño/enternecerme siento* (Garcilaso de la Vega, Egloga primera). **[4]**

The pain is represented also as fair and equitable and performs as an encouraging to revenge: *que si el justo dolor mueve a venganza/alguna vez el español* coraje (Fernando Herrera, Por la pérdida del rey don Sebastián).

The pain includes also the pleasant feelings because of tender touches: *yerbas le aplica a sus llagas/que si no sanan entonces/en virtud de tales manos/lisonjean los dolores* (Luis de Góngora, Angélica y Medoro).

The pain can also be a source for poetic inspiration: *ven, lira del dolor* (Juan Nicasio Gallego).

The concept Pain can be understood in Spanish poetry as an anthropomorphic metaphor. *So, the pain in poetic text has a squealing voice: voz de dolor y canto de gemido* (Fernando de Herrera, Por la pérdida del rey don Sebastián); *los airados vientos/contemplan mi abandono y cobardia/y gimen del dolor* (Eulogio Florentino Sanz, Epístola a Emilio). This situation can be explained with the fact that the person often can not keep his pain in silence, therefore he makes different sounds. Because of different feeling of pain in certain parts of the body PAIN is conceptualized as BODY PART: *era su cabellera obscura hecha de noche y de dolor* (Rubén Darío, Canción de otoño en primavera). In this example the pain is the ingredient of hair provoking the melancholic memory by the author of poem. **[5]**

In addition, the social signs are also actualized in the framework of anthropomorphical metaphor, in particular, the social roles of person are mentioned. So, in the following example we can see a conceptual metaphor PAIN-GUEST which can be explained with the fact that the pain has a temporal character in spite of its durability, and one day the pain is finished: *El dolor es el huésped/la alegría, la casa* (Claudio Rodriguez, Lo que no es sueño).

The conceptual metaphor PAIN – CLOTHES wearing by death exists in Spanish poetic discourse. The powerful pain frequently leads to death of person: *La muerte en traje de dolor envía/señas da su desdén de cortesía* (Francisco de Quevedo, Memoria inmortal); *Que el dolor es la miel/símbolo de la muerte* (Claudio Rodriguez, Lo que no es sueño). The pain in Spanish poetry is often portrayed in clothes, in particular, in mantle, cloak. This fact affirms the anthropomorphic metaphoric perception: *El dolor y su manto vienen una vez más a nuestro encuentro* (Miguel Hernandez, Elegia primera). **[6]**

The pain is represented in Spanish poetry as an ingredient of breath: *Con ansias temo y con dolor suspiro* (Lope de Vega, Temores en el favor); *Tanto dolor se agrupa en mi costado/que por doler me duele hasta el aliento* (Miguel Hernández, Elegía a Ramón Sijé). The last example shows a hyperbolized intensity or a quantity of pain provoking the ache even in the breath. The intensity of pain in Spanish poetry can be precepted as a reason of losing the sanity: *Y ahora en tal manera/vence el dolor a la razon perdida* (Garcilaso de la Vega, Egloga primera).

The breast is often showed as a location of pain in Spanish poetry, while the pain can be not only physical as also moral: *Dará del mundo y de los hombres lejos/libre rienda al dolor del pecho mío* (Juan Nicasio Gallego, Elegia a la muerte). The reason of moral pain can be the feelings of person, in particular, the love, the memory about passed pleasure, the indifference: *Cuán presto se va el placer/como después de acordado/da dolor* (Jorge Manrique, Coplas a la muerte de su padre); *Cuantos con dolorosa indiferencia/vais apurando el cáliz de la vida* (José Selgas, El estío); *De amorosas y cálidas cornadas/cubriendo está los trebolares tiernos/con el dolor de mil enamorados* (Miguel Hernandez, Silencio de metal triste y sonoro).

The pessimistic perception of life by some authors reflects the position that the life in itself is hurtful: *Pues no hay dolor más grande que el dolor de ser vivo* (Rubén Darío, Lo fatal).

The existence of conceptual metaphor PAIN – LIVING THING in Spanish poetry is affirmed by the physiological capacity of pain to wake up: *Pasan volando los floridos días/y despierta el dolor* (José María Heredia, Niagara).

The zoomorphic conceptual metaphor PAIN – WILD ANIMAL differs with the significant frequency in Spanish poetry and is increasing with the use of adjective fiero – wild, fierce which is used in relation to animals: *No hojas nuevas, ramillete/de aliagas y zarzas sois/yertas como mis penas/fieras como mi dolor* (Rosalia de Castro, Hojas nuevas). The zoomorphic conceptual metaphors of pain occur in Spanish poetry also on the base of gender signs, namely within the bounds of metaphor PAIN – FEMALE OF ANIMAL which is strengthened with the lexeme engendrar – to birth, to procreate, used only for the animals: *yo, al encontrar su cruz en mi camino/como engendra el dolor supersticiones* (Eulogio Florentino Sanz, Epistola a Pedro). In this example the affirmation about the pain causing superstition means the unhealthy suspiciousness and fearfulness due to the pain. In Spanish poetry the pain is not only the source of some figment, but also is verbalized as a germ, embryo: *la ciencia audaz, cuando de ti se aleja/en nuestras almas deja/el gérmen de recónditos dolores* (Gaspar Nuñez de Arce, Tristezas).

The conceptual metaphor PAIN – HORSE is found in Spanish poetic discourse. This metaphor proceeds from the expression soltar la rienda – let off the hook: *desta manera suelto yo la rienda a mi dolor* (Garcilaso de la Vega, Egloga primera). **[7]**

The pain provokes in person such reactions as:

- tears: *Según el golpe, así será sentido/y así el dolor será también llorado* (Ausías March, Oh vos que estáis so tierra);

- biting of hands: *tus mismas manos de dolor mordiendo* (José de Espronceda, Canto a Teresa);

- appearance of wrinkles: *Cada arruga que surca ese semblante/es del trabajo la profunda huella/o fue un dolor de vuestro pecho amante* (Vicente W.Querol, En noche buena).

The pain is precepted in Spanish poetic text as elements of nature. So, we can see here the conceptual metaphor PAIN – CLOUD. This comparation can be explained with the fact that the source and reason of pain is not always well-known, therefore the human percepts the pain as something muddy, uncertain, blurred: *y la profunda pena que me agita/ruga mi frente de dolor nublada (José María Heredía, Niagara); el dolor es la nube, la alegría, el espacio (Claudio Rodriguez, Lo que no es sueño).*

The pain is also conceptualized in Spanish poetry as WATER or LIQUID where the person is fully submerged: *el rayo acechador, ni su refugio/viene a cubrir de confusion el rostro/de un infeliz en su dolor sumido (G.de Jovellanos, Epístola de Fabio a Anfriso).* The sign of depth associated with water is also be found within this metaphor: *truéquese en risa mi dolor profundo (José Espronceda, Canto a Teresa)* as well as the metaphorical capacity of pain to be poured into tableware: *y si no amor el vaso/donde el sobrante se vierte/del dolor (Ramón de Campoamor, Lo que hace el tiempo).* Moreover, the pain in Spanish poetry can be empowered with the sign "wet": *si tú eres el tesoro oculto mío/si eres mi cruz y mi dolor mojado (F.G.Lorca, Soneto de la dulce queja).* In general, we can say that the tendency when the pain pulls the person down is present in Spanish poems: *qué solo al mundo en tu dolor desciendes/cual sube a ti mi amor (Nicomedes Pastor Díaz, A la luna).* **[8]**

In addition, the pain can sometimes be taken as a source of heat capable to warm: *si con dolor el alma se ha templado, es invencible (Luis Cernuda, Lamento y esperanza).*

The pain in Spanish poetic discourse is metaphorized as WIND, in particular, northern wind. This fact implies such signs as cold, the forth of wind: la delicada flor de tu hermosura/ajaron del dolor los alquilones (José Espronceda, Canto a Teresa). From the last example we can deduce that the pain can be the reason of withering of beauty and youth. **[9]**

In addition, the concept PAIN in Spanish poetic discourse implies the spacious repository as for example valley: *mírame aquí en el valle del dolor (Enrique Gil, La violeta).*

The concept PAIN in Spanish poetry forms metaphors based on a tactil sign, in particular, the pain can be hot: *el dolor y el placer, férvidos antes/se pierden ya en el alma indefinidos (Eulogio Florentino Sanz, Epístola a Pedro).* **[10]**

In this way, the metaphorization of concept PAIN within the morbial metaphor in Spanish poetic discourse has its peculiarities. The native speakers percept the pain mostly as a living thing, animal, liquid, elements of nature.

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