

The realisation of text coherence trough conceptual metaphors in the Albanian and English language

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ABSTRACT

‘Coherence’ as a linguistic notion is one of the seven basic criteria of textuality (Dressler 1981). There are many linguistic elements through them coherence can be achieved, but the focus of this article will be the conceptual metaphor in the Albanian language as an specific element, which is not to find in any other language. The reason of conducting such contrastive research consists of three guidelines: First, although Albanian and English belong to the same language family: Indo-European, also they are inflectional languages, but they have their own mechanism expressing linguistic phenomena. Secondly, the Albanian language, building an independent group within the Indo-European family group, provides some differences in the morpho-syntactic level compared to German and English as languages of the same group. Third, metaphors are not only a linguistic phenomenon, but, first of all, a cultural one. There is a big difference between Albanian and English. This article focuses not only to express the linguistic differences of the realization of text coherence trough metaphors in Albanian and English, but also builds an methodological-didactic frame, especially for learners of both languages to avoid mistakes in the process of text constitution in these languages.

Keywords: Text Coherence, Metaphors, Conceptual Metaphors, Albanian Language, English Language.

1 AIM AND METHODOLOGY OF THE WORK

Our aim is to show how and why differently motivated, differently thematizing and socially highly differently functionalized discourses converge in conceptual metaphor. Such an analysis of conceptual metaphors proves to be a way of reading people’s sensitivities: We can thus capture purely specific-discursive states that are explicitly and thus demonstrably present in Albanian society.

To show this, we proceed methodologically as follows: we take up exemplary conceptual metaphors that are present in the public discourse among Albanians and proceed from their thematic

analysis. This methodological practice makes it possible to highlight the interconnections between these specific linguistic devices and different discourses. It does not make sense to make statements about the distribution of the conceptual metaphors shown as examples in a statistical sense, because the explosiveness of conceptual metaphors is independent of their numerical-relational representativeness. In our context, it is relevant to show that the themes of conceptual metaphors as what can be said in one time are also virulent in discourses in other social fields, e.g. in English, but are functionally integrated and differentiated differently there: In this form, they become specifically pointed on the one hand, while on the other they function as *topoi*, as supporting points of argumentation, due to their omnipresence. In the sequence of the presentation: First (section 2) we attempt to explain the problem of conceptual metaphors theoretically and outline their history. Then (section 3) we show empirically how conceptual metaphors function in spoken Albanian and then we will try to reconstruct them in English and show how much they are culturally specific.

2 THE DEFINITION OF ‘CONCEPTUAL METAPHOR’

In scientific literature in Albanian, the notion of ‘conceptual metaphor’ remains relatively unexplored in the language. It was first used by Professor Arbër Çeliku (2005), who explored its forms of realization between the German and Albanian language. Only the term ‘metaphor’ is recognized, primarily as a stylistic figure, as traditionally treated in linguistics.

However, in international scholarship, it has received significant attention since the pragmatic-communicative turn of the 1970s, due to its fundamental role in human cognition and communication. The reason for this is well articulated by Lakoff and Johnson (1980, p. 06), who assert that: "The most important claim we have made so far is that metaphor is not just a matter of language, that is, of mere words."

The basic idea was first brought to light by Max Black and Armstrong Richards and later was further developed by George Lakoff and Mark Johnson (*Metaphors at we live by*, 1980). Both of these authors assume that our thoughts, our daily lives, our self-image or the whole world are in the form of concepts: „The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities.” (Lakoff; Johnson, 1980, p. 3). According to this view the concepts are not primarily linguistic, but cognitively large, and if we want to explain language, we need to be clearly aware of the concepts (which are systematizing our thinking). Lakoff and Johnson illustrate this with the example of the metaphor ARGUMENT IS WAR (Lakoff; Johnson, 1980, p. 4). That it is not a single metaphor but a conceptual metaphor, is shown by the fact that it is the implicit metaphors, such as exchanges and exchanges

in a subject to debate, that maintain the upper hand in a debate. Only these implications allow the realization of Text coherence. This constructed metaphor demonstrates this fact:

A story: B and C have taken on a new book and spoken; C has already failed again.

The text is only understood by readers as consistent, which implies that B and C have discussed the book and have had a dispute in which someone may be the subject.

It can be seen that Lakoff and Johnson do not understand metaphors as individual elements of speech or as singular spoken sequences, but they thematize field of metaphors (otherwise known as cognitive metaphors in the terminology of Lakoff and Johnson) as the elements of a language, which are directing the cognition. But they don't thematize that different languages develop different fields of metaphors, that for instance the metaphor ARGUMENT IS WAR may not apply in all linguistic communities. This is of particular relevance for the present work. If languages develop different cognitive metaphors, then the different linguistic communities develop different cognitive structures. Below Albanian and English will be compared relating to selected cognitive metaphors.

3 PRESENTATION OF RESEARCH RESULTS

We can find animal metaphors in both languages (wolf, lion, snake). From them we can take semantic implications such as: strength, courage, wisdom. For instance, the concept of "snake" has the following implications: toxic, aggressive, dangerous. There is a metaphor of the type: 'It is toxic and dangerous like a serpent'. We often hear in everyday communication the metaphorization of snakes, giving the snake many characteristics throughout the world. Such linguistic instruments are used to express positive or negative characteristics and physical and moral assessments of the people. These characteristics are hyper characterizing, because they give an appropriate person an almost unnatural property, compared with the usual semantic characteristics in their daily activities.

In the Albanian language exist two words for snake: *gjarpër* and *nëpërkë*, which are synonyms. Both express the danger in the Treasure Albanian Vocabulary. But, in the folklore, especially in the folkloric songs in South Albania the lexeme 'nëpërkë' becomes positive semantic implications. For Example: "Moj nëpërka pika-pika" (Engl. (Oh you my colorful viper!), it means that the girl in the song is very beautiful.

In spoken Albanian people are categorized as animals very often:

Ai është ujk Mali! (He is a wolf!)
Ai është qen i punës! (He is a dog of the work!)

Ai është Derr! (He is a swine).

Such metaphorizations in the Albanian language have a very different use than in the English language. Primarily, the positive characteristics of a person have been expressed or someone has been blessed for his skills.

In these cases, the ‘dog of the work’ is a particularly efficient worker and a swine is a good guy with good manners. In this context, we shall also use the metaphorizations of this type:

Ajo është një dreq vajzë! (She is a devilish girl!)
Ai është kopil! (He is an illegitimate son!) (He is a bastard!)
Rrospia! (She is a Bitch!)

For instance, a devilish girl, an illegitimate son, or a bitch in the Albanian language is a particularly capable person who can act very skillfully in difficult situations.

Folk songs and poetry in the Albanian language are rich of such metaphors. The following sentences are examples of such metaphorizations:

Moj nepërka pika-pika ... (O you my colorful viper!)
Të dua moj qëne! (I love you my bitch!) (female dog)
Të dua mor Zagar! (I love you my stud!) (male dog)

These metaphorizations show how much a certain person is loved by someone else.

The love or the closeness to a particular person in the Albanian language is also expressed by the metaphorizations of this type:

Sa i keq që je! (How bad you are!)
Sa budallaqe që je! (How stupid you are!)
Sa e mirë që është shtriga! (How beautiful is the witch!)
Sa i që zgjuar është dreqi! (How wise is the devil!)

Therefore, on the conceptual level, the Albanian language has metaphors like: ABILITY IS A BITCH, LOVE IS A WITCH, WISDOM IS A DEVIL.

4 CONCLUSION

From what we saw above, conceptual metaphors play an important role in achieving text coherence, however they vary from language to language, because each language has its own operation mechanism. As Humboldt explains, language is not static in nature, but dynamic. Similarly in this context, it can be said that the concepts do not have a static nature, but a dynamic nature.

As we noticed from the above examples, the creation of a conceptual system plays an important role in a foreign culture, and without knowing the implications of a foreign culture, it is impossible to implement text coherence.

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