

The Metaphorized Process to "Ajkuna kján Omerin", (The Epos of Brave Men), "Treasures of the Nation" Volume II, Songs of the Brave Men and the Legend, Tirana 1937



Linguistics

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Abstract

Ajkuna, when hears that they had killed his son runs to the cemetery vents his pain talking his son as he was still alive. Albanian legend has undegone through centuries, with vitality (dynamism) and originality, almost from the time of gestation of these people, culture and social tradition cultivated by him and and various events that have already accompanied it, until today. Even though fortunately not very positive for our national culture, as regards to the latest written language documentation, however, from the moment it began to remain on paper, so it came back to the scene of our nation's history, also events of this people, from the bottom up, but it's still alive.

The Argument of the Poem

This is a real and undeniable proof for the existence not only of Albanian language and the entirety of its elements, but also its historical reality, despite it was written sooner or later on papers, compared with other languages of our neighbours, which has not faded at all during its history that has still remained in the memory of the people, that threw it in the archive papers, with the admirable linguistic culture, with all the elements, not only those linguistic ones, but also literary, by unfolding the most cultivated cultural radiation and not at all diminished.

At "Ajkuna cries Omer" we don't just have a narration, but we also have the linguistic elements that are intertwined with the poetic style which highlight communication relations with the reader, elements that are combined very well as regards semantics and which involve the reader into the world of the event with the reality as it is experienced at that moment. Metaphorism is neither rare nor dense. It is written nicely, adapted in coherence with development of the event treated there and which shows not only a stylistic sense of stability, but above all it shows also the fact that the stylistics being used there, as a broadcasting channel to transmit the message it's not at all casual.

The light is on and still its rays are banned

The sun has arisen but its rays do not warm

So the light is not making the light, and the sun in this moment, although it has arisen, it's not warming. We have a very foundly metaphorical style, within the development of the event. (We are in the moment where the father is burying his killed son). With these metaphors, clear ommunication coverage of the spiritual state of the parent is being given and brings us closer to the deep introduction of the spiritual world of the parent.

In this case, we agree what professor Xhevat Lloshi says: uniqueness that is obtained from the daily presence of the organization (which is stylistics) it doesn't belong to the stylistic tools separately, but to the linguistic completeness.

In this case, we cannot say that this is a typical model of the author in his stylistic level because for this it is needed a study in order to specify its stylistic-artistic level, but that what remain significant is the fact that the Albanian language in its structure comes safe with the values of a completed language from the completed metaphorical way of expression. Thus, prof.dr. Xhevat Lloshi highlights:

Secondary organization in general it isn't acquired automatically but it is absorbed with a certain culture and taste associated with language processing.

The metaphor, derives from Greek μεταφορά (metaphore), that means to transfer further.

Its use is like the figurative finding so-called from the antic Greeks like the Queen of the tropes.

Metaphors in the school textbooks for the effect of simplified explanation it is given as a comparison without the conjunction –as-, or by someone it is called also a shortened comparison where it is expressed only the second part.

But from other researchers, the metaphor is defined as the transfer of meaning, replacement of one meaning to another.

The literary metaphor is born from the linguistic metaphor, as an effect of transport on the basis of a similar part of the word, e.g: from throat man, we have mountain gorge, bottleneck, etc. To refute this erroneous explanation that the metaphor is the comparison without the conjunction –as-, it helps us an example from the masters of the poetry of the literary figuration and of the metaphors in particular, as it is Ndre Mjeda:

Where begin the borders with Gegs,

Live two girls and a mother.

Cherries linked with the branch.

So here we have a comparison without the conjunction –as- but we don't have a metaphor.

In continuation with “Ajkuna cries Omer” we have the verse:

Just as the crying fairies

Metaphorism in this case is closely related to conceptual mystics of the time, where in the Epics of the Brave, (fairies) like the figuration are mostly mentioned.

The whole writing is in Gheg dialect, time, where issue of the language nationwide didn't exist. This result is closely related to the historic factor of the country, to the event development, so the

inevitability of using this dialect is the result of the two arguments, where in addition to historical factors, the place of the event development connects us with the author as well who describes the sensational events, or the province, events that have remained in the memory of the community and as for the historical, patriotic values are events in which they broadcast a powerful message of character, power, resistance, courage, but also the pain, by transferring to the generations through the linguistic elements the legacy of a positive tradition. Precisely, in this case, the author through metaphorical element, has highlighted stylistically the pain in this episod by puuting to the mourning plan the fairies as well. Harmonic ensemble in the linguistic entirety of categories is consistent with the form and structure.

Nightingales are mourning a lot the son.

Also in this line, the metaphore is in the same line of the description of the situation in which the thing that happened it is felt even from the forest birds, also at the mystic figure of crafts. Linguistic metaphore in this case, through the secondary meaning (stylistic), to reinforce this condition has taken a literary character where the author wishes to express the pain that Mujo feels, father of the son, even though in the surface context, he describes him as strong, abstaining him in front the pain from the loss of his son.

Therefore, the metaphorism of the nightingales, brings us to the new organization, special, fuller, but richer linguistically.

I wish nobody to make a noise in my guest house

By being in the same direction of restraintment of Mujo, we are at the moment when he is back home. With the use of the word **-noisy-** for the metaphorical element, instead of the word **mourning** or **wail** as it is known in the folk dialect with his style as an author, to keep in the higher level the moral condition of his father, with the use of this metaphore, he seeks to minimize a little bit his trauma by not saying directly the word **mourning**. The conveyance of the real meaning of the word **mourning** with the word **noisy**, transmitts as a message, the strong moral, the character of Mujo, like a symbol of resistance and patience. According to the scheme of the six main functions of the language as formed by Jakobson, in the metalinguistic function, in that which we call also **the code**, it has realized the emotional connection between the speaker and the listener, in this case between the author and the reader who fulfills that according to the scheme of functions (that of Jakobson), we call it actual function.

Gowky mother remained without his son.

At first view, in the figurative case of usingof the word **gowky** the fastest thought sends us to the comparison “**gowky mother**”, so like the bird with this name **gowk**, who sits alone, it has black feathers and sings sadly like in the mourning. In this prior ambivalence between the comparison and metaphore, starting from that what it is said above, that the comparison without the conjunction **-as-** gives us the metaphore, here we can’t say that we are in front of the comparison, but we are in front of a linguistic metaphore, in the function of that of poetry (literary). The above examples,

mountain gorge, throat of the shadoof, are equivalent with *gowky mother*, a *gowk* or a *gowky mother* and not in the comparative sense which from now on it will be like a *gowk*.

Oh Moon may your light turn off

That you didn't sent to me any word that night

May your light turn off - at first sight, in this case, this phrase gives you the impression of consistent curse, but although as such, this curse comes in the metaphorized form. In the linguistic use, we usually say (in the evening) the Moon showed up, while in the morning we say the Moon disappeared, so in the case of the before-mentioned line, the curse comes through the use of the metaphore, *got your lights turned off*.

Events in this social community are in full coherence with the language. In diacronic aspect, we have a unification between the social community with that of linguistics. This effect is present not only in the level of the linguistic use, but also in the literary artistic level as a result of the first.

What you don't sent me the word that night

With the words of *mother*, referring to the speaker, thus in this case we have the Moon, the author continues with a lot of beauty, emotional strength, highlights more the line with the metaphoric figuration. The Moon was supposed to talk, move and to go closer to tell the news. We are in such an equal case like: Moon talked or Moon said... The word like linguistic element combined with the poetic style, brings us the creation, which as seen in planes extracts: 1. *The construction of words that give us a text*, 2. *Whereas the text with the use of words and sentences transmits an event extracted from the base of stylistic linguistic formulation in order to transmit the message.* **“Look at the sentence like an instrument and its meaning, like its function.” Ludvig Vidgenshtajn 1953.** Based in this saying, in the stylistic and communicative plane, lead from the metaphorized process depicted in this poem, I would have said: - “The word should be looked as a detail, in the function of the instrument called the meaning, where both together are the matter of the transmission of one or more messages together in a particular context, given from a particular adaptation of a language, where in the case of its adaptation, the translator of the respective language, has a dual and very responsible role.

It comes out from the darkest prison,

Talk to the mother who has grown you,

You didn't let me wait for you so long!

In the first line of this part, we have again another metaphorism of the **grave** using the word – **prison-**.

Regarding to stilemas, we have such a secondary linguistic organization (comprehensive) which are the organic part of the second organization.

The hours of mountain I don't feel anymore,

The word in mouth they are returning

The beating heart they have stopped

Tears from the eyes are flowing

Coverin fully the face

They carry it themselves and send it to Jutbine.

All the lines that we have excerpted, like the last group that we have just mentioned, have secondary relations. The subject **–hours–**, prevails for the next lines, whereas predicative metaphors, such as: *feels, stop, delete, hold* express in each line actions of the subject. Poetic narration is beautifully woven and expressed with a clear rhythm, without consonants. The hues are active from the stylistic way and they fulfill better the basic information which is not so difficult to be decoded.

The whole metaphorized process at **“Ajuna cries Omer”** is in the artistic function of narrative poetics of the event. Linguistic metaphors created in texts with the help of stylems and style have given to the lines and to the event itself a dynamic transmission of the message according to the chronology itself some episodic facts.