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| METAPHORS IN POLITICS |  | Political Science |
| | | Keywords: political lexicon, semantic meaning, metaphors, generative linguistics, etc. |

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| Abstract |
| <p>The topic that this paper seeks to touch on is: “A look at today’s language of politics (Lexical-grammatical functions in particular)”. We have focused on some of its most essential features, some of its key functions, and a broader look at the real, tangible values, new and latest semantic developments of the political lexicon. Initially, the paper aims to present some theoretical definitions on the concept of political lexicon in foreign and Albanian linguistics, mainly based on German, American and Albanian literature, such as: Orwell, Lucas or Samara, Duro, Kostallari, Lloshi, Thomai, etc. A broad overview is given to the main linguistic figure operating in politics, to the metaphor and also “contradicto in adiecto”, as a linguistic tool with the value of a micro text, i.e. a first formal contradiction in terminis, when expressed simultaneously and for the same two concepts and two judgments that exclude each other, which is extremely used by politicians. The aim of the paper is to discover the real function and that of appearance that permeates speeches and slogans of politics, otherwise known as the element of their indeterminacy. In this paper we have tried to raise as a problem the need for a scientific and fair conception of the political lexicon. The role of the masters of the Albanian word (including politicians, writers, linguists, orators, statesmen, journalists, analysts, etc.) who with their works and writings, have delivered and enriched the political lexicon should be properly appreciated. They have special merits in the semantic elaboration of the content and nuances of the political lexicon of literary Albanian. They have used the words of this lexicon in certain syntagmatic and paradigmatic connections (polysemous, synonymous and antonymous), constructing beautiful figures with expressive-emotional character. Some of the problems of semasiological character are treated in this paper, such as the origin (derivation) of new meanings and nuances in the present time, as well as its types, can be treated in more depth and more special ways in the future. The working methodology is based on the set of contemporary concepts, principles, theories and methods such as methods of approach, method of comparison and analysis on the basis of generative linguistics.</p> |

“Political language was invented to make lies sound real and killings respectful and ... to make the sand look solid.”

George Orwell

A Few Theories about Metaphor

Metaphor in politics has a long history. They are well-known metaphors: “A rooster on every table” by Roosevelt, or “knife behind you back” by Hitler, or “the sun of the future”. The most interesting wealth of language is its ability to create and use metaphors. For this the language of politics uses them frequently. A metaphor is a real or imagined story, an anecdote, a phrase full of effect that might otherwise clarify a situation, or achieve a commercial or propaganda objective, or something that narrowly proposes a solution to a problem. It is an indirect form of communication, which facilitates connections (associations), stimulates the imagination and reflection. Direct or symbolic it suggests new behaviors and immediate solutions. As long as the metaphor is destined for the imagination and creativity, we say that it facilitates representations through mental images, to be used in other situations with which it is possible to identify without

danger. Moreover metaphor avoids long, tedious destinations and often a source of boredom. It cannot be understood by your interlocutor if the context is too far from its context. In fact, its effectiveness lies in the ease it guarantees to your interlocutor to draw a parallel with what he lives, as Julian Jaynes puts it in “The collapse of the two-room mind” (original “Il crollo della mente bicameral”).

According to Adelphi, he states that “Metaphor is not merely a marginal language, but the use of one relevant term of one thing, to describe another as a result of some existing similarities between them or between the relationships it establishes with other things. Metaphor is used to describe strange objects or (references) to other people who cannot see them. In a metaphor there are always two terms present: the object to be described (the metaphor in linguistic terms) and something or the connection (relationship) used to explain it. A metaphor is always a familiar metaphor that "acts" on something else unknown. It is thanks to the use of metaphor that language grows. The most common answer to the question “what is it” when the answer is difficult or the experience is unique, is: “well, it’s like”

The great and powerful function of metaphor is that of generating new components of language as needed, as long as human culture continues to become more complex. We tend to think of language as solid, rigid, immovable as a dictionary, or as strong as granite, rather than as a troubled sea bursting into metaphors as it really is. The lexicon of language is thus a complete series of terms that, thanks to metaphor, can be extended to “cover” an infinite number of circumstances, also creating new circumstances. In one of his essays Ernest Fenellos states that: “metaphor is really the true substance of poetry”; without it, ‘there would be no bridge over which to cross from the smallest visible truth to that of the great, the invisible’. The first to discover this poetic instrument was Homer, whose two poems are overwhelmed by metaphorical expressions of all kinds. In one verse of the Iliad, the poet compares the carnage of fear and the torturous pain in the chest of men, to the combined attack of winds from different directions with the waters of the sea. Think about these a storm that you know so well, it seems like the poet says and you will know something about fear and pain. But, it is important that the opposite is not true. Think as much as you want about pain and fear, but you will know nothing about the winds and the sea: the comparison has the clear purpose of saying what pain or fear causes to the human heart, that is, the illumination of an experience that does not appear. The interactions we have with others actually have aspects of understanding right within the metaphor of theater and acting.¹

We have a mask, we individualize an audience of ours, we calibrate our interventions depending on the type of audience we face and we do not maintain the same attitude at home and in the office, at a funeral or in a brewery. Every philosophical language and a large part of political language are metaphorical. Every metaphor brings or reveals “an intuitive perception of similarity in dissimilar things” and, according to Aristotle, presents precisely for this reason a “sign of

¹ Ref 1: The term ‘calibration’ referring to the Dictionary of the Albanian Language, Tirana, 2006 edition of the Academy of Sciences of Albania initially appears as a verb calibration / oj kl., -Ova, -uar; to give something the right caliber; measures it with caliber; spec.e classify something according to size, shape or quality; calibrate seeds.

genius”, “which magnifies even the greatest thing”. According to Kant, this spoken of analogy, that is, a metaphorical language, is the only means by which the speculative reason we call thought can manifest itself. “Thinking without” abstract “images metaphor offers a penetration into the world of appearance, of appearances, whose function is to prove the reality of our concepts”, thus canceling the withdrawal from the outside world as a precondition of our spiritual activities.

All political terms are for the most part metaphors of “frozen analogies”, the authentic meaning of which is revealed when the word is retrieved in the context of origin, certainly present vividly and intensely in the mind of the first philosopher who used it, Plato. For example, when Plato introduced the everyday word “idea” into philosophical language, he wanted to hear the echo, its resonance when used in ordinary language. “Idea” or “eidos” is the *sagama* or model that the craftsman must have before the eyes of the mind before starting his work. It is an image that survives the “fabrication process” - as in politics - and can serve again and again, gaining an endless life that suits the eternity of the sky of ideas.

Another example: no one before Aristotle had used the word *category* in a different sense from “accusation”, which indicated what was said against the defendant in the course of court proceedings.² According to Aristotelian usage, this word is transformed into something like “predicate” on the basis of the following analogy: just as in an indictment (*categories to timmons*) flows (*cata*) over a defendant (something he is accused of and therefore belongs) thus the predicate attributes to the subject the respective quality. When we seek to understand a thing, we try to find a metaphor for that thing. Not a metaphor of any kind, but a metaphor with more familiarity and our attention to more time. A few generations ago we would probably have described as a storm the ringing of the weapons of super-humans (understand the heroes in the *Iliad* or the *Odyssey*) or of the sovereign gods engaged in war. Today we reduce “a storm” depending on our experiences such as arthritis, sprains, vacancies and fantasy that leads to large air masses colliding violently, causing noise.

None of this really exists as we imagine it. Our images of these physical events are not so far removed from the reality of the image of the fighting gods between them. Yet they serve as a metaphor and seem familiar to us, so we can say we know a storm. We can move the term storm even in the very honorable and heated political arena “political storm” etc. Politicians have constructed through metaphor a language with an everyday vocabulary and often unaffordable by all.

Although politicians often try not to give in easily to outdated lexical forms or dialects, for example, the chairman of the Socialist Party, Mr. Edi Rama, is characterized by this, where in the book of the self-confession “*Kurbani*” he does not leave without using: [Tirona, *tironsit*, small talk in the shade, you have to dive into the water lines and *gamorin* connect to the market turnip,

² Ref 2: For calibrated V.III. derivative direct from the name *kalib / ër, -ri m.sh.* –A (t); tek.1.inner diameter of the barrel of a weapon, projectile or cartridge, etc.; ball caliber; 2. special tool to measure or control the size of a detail, etc .; measures it with caliber; 3.fig.lib. something that is taken as a measure or as a rating scale; quality, value; international caliber player.

voj e komshilliku trade comes and goes increase and live life without big tahma and care in this place that God has forgiven That brought Tyrone of undisturbed oriental drowsiness from the forced turn to the right to Tirana, the government together with the devil in the belly.....³], or the other antagonistic leader with Mr. Sali Berisha as it often seems as if he swallows half of the verbs-predicate *thuj, mujti, luj*, etc. The metaphors - the most effective phrases - that we have encountered in other languages are innumerable, such as: *going down to the field (battle), going down to the political arena, the small theater of politics, piloting against the current*, etc., or *to give to the counter-currents*. In other broader contexts (understand party conventions or conventions) talking about oneself often turns into a form of self-irony, often finding on the spot a comic joke or telling tales and jokes full of tricks which contribute to making the verbal discursive moment an integral part of the political spectacle.

Here are some typical examples: the Democratic Party MP addresses a left-wing MP with the joke “*You hang on the palm tree, you are approaching the Prime Minister*” during a hot TV debate on January 21. (Alleged for not touching state institutions). Or the most typical case comes from dt. August 6, 2012 in the parliamentary session when the statement of one of the deputies starts with the question “*Where did Sali's cow get lost?*” in his village Vicidol and the conclusion is very surprising: when Saliu’s cow is found, the family members told him to come and Saliu said that he would go and see that cave further. (The highly ironic joke comes paraphrased by us in the absence of correct documentation).

Below we list some of the most common metaphorical metaphors or epithets in Albanian politics: *Protocol smile, party earrings, hardened kiosk kennel, The Great Lie, the stairs of political hell, the voice of reason, the tyranny of mosary, the president of the Pyramids, the political arena, the fatal stalemate, the catharsis instrument, the Count of Montecristo* (Edi Rama for Fatos Nano), *the crown of the Sali-Illir marriage, balance beam, zero tolerance, witch-hunting, Sali's court, endemic corruption, the dock, played a key role, I accepted Fatos's glove, an unfortunate sun, political rotation*, etc.

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³ Ref 3: Edi Rama, “Kurban”, Tirana 2011, p.426

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