

A Corpus-Based Study of Body-Part Terms in Verbal Phraseological Units in English and Albanian

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Abstract

This paper focuses on the use of body-part terms in verbal phraseological units in English and Albanian. By using parallel texts from two different languages, we are going to recognize the structural, semantic, and stylistic properties of body-part terms as well as their cultural context. By comparing structures involving body terms in one language and their equivalents in another, we aim at showing the differences between these languages in the conceptual patterns and grammaticalization, which seem to be widely certified for this part of the lexicon. 18 items representing the terms for body parts (head, face, eye, brow, ear, nose, tongue, mouth, lip, neck, tooth, hand, leg, knee, heel, shoulder, finger, back) were checked in both English and Albanian and compared semantically based on a corpus of verbal phraseological units retrieved and later selected from 8 literary works in English and 12 in Albanian and 3 idiomatic dictionaries. In the course of our findings, we discovered important similarities and differences between the two languages in the use of body-part terms. In this study, both quantitative and qualitative criteria were taken into account and some cultural nuances were drawn from the interpretation of data.

Keywords: phraseological units, verbs, body part, semantic, culture, feelings, emotion, metaphor, metonymy

1. Introduction

The term “Phraseology” was introduced by the Swiss linguist of French origin Charles Bally, as a section of stylistics, referring to a set of stable expressions (locutions phraseologiques) that have an independent meaning. The term entered Russian lexicology and lexicography in the 1930s and 1940s and developed not only in the former Soviet Union but also in other Eastern European countries. From the late 1960s on it was used in (East) German linguistics and in English linguistics. The Russian phraseological theory was mediated by non-Russian speaking scholars like Klappenbach (“Probleme der phraseologie”, 1968), Weinreich (“Problems of analysis of idioms”, 1969), Arnold (“The English word”, 1973), and Lipka (“An outline of English Lexicology”, 1974). In Great Britain and other Western European countries, phraseology developed in the last 40 years, with Makkai’s “Idiom structure in English” (1972), Welte (1990), Cowie and Howarth (1996), Gibbs (1993), Cacciari and Tabossi, (1991), and Moon (1998) providing a rich source of the most recent publications in this field.

In Albania, the theoretical study of phraseological expressions in Albanian linguistics has its beginnings in 1921 with the publication of A. Xhuvani “Mbi thjeshtësinë e gjuhës” (“On the simplicity of language”). About 60 years later, the main issues especially in terms of the terminological definition of phraseological expressions and their classification are approached by the monograph of Jani Thomai “Issues of the phraseology of the Albanian language” (Çështje të frazeologjisë së gjuhës shqipe”, 1981), “Fjalor frazeologjik i gjuhës shqipe” (1999), Zenun Gjocaj treating phraseology from the stylistic point of view, Ilo Stefanllari “Fjalor idiomatik anglisht-shqip (1996). A great number of phraseological studies have been published comparing and contrasting Albanian and other languages like Albanian and English phraseology, Vora & Subashi (2013) - “Main structural patterns of verbal phraseological units in English and Albanian”, positive and negative connotation (Vora, 2021), Albanian and German phraseology – Sadikaj (2021), Sadiku, Dhrimo, etc. Other phraseological studies deal with phraseological units with body parts, agriculture and animal components, and the expression of fear and love in German and Albanian phraseological units. In phraseology, as in other fields within linguistics, it is common to use different terms for the same category (Cowie, 6). The term “phraseological unit” was firstly used by the Russian scholar Victor Vladimirovich Vinogradov (1947).

The main features of phraseological units compared to free word groups, the classification of phraseological units, and many other issues are not clearly defined and are still debatable. Many scholars define phraseological units as stable, ready-made word groups that cannot be made in the process of speech. According to Rosemarie Gläser, a phraseological unit is a lexicalized, reproducible billexemic or polillexemic word group in common use, which has relative syntactic and semantic stability, that may be idiomatic, may carry connotations, and may have an emphatic or intensifying function in a text (Gläser, 194). Phraseological units differ from free word groups semantically and structurally:

They convey a single concept, and their meaning is idiomatic, i.e. it is not a mere total of the meanings of their components;

They are characterized by structural invariability (no word can be substituted for any component of a phraseological unit without destroying its meaning);

They are not created in speech but used as ready-made units. Unlike a word, a phraseological unit can be divided into separately structured elements and transformed syntactically.

Phraseology, as a domain of linguistic study, provides exceptional material for linguo-cultural analysis taking into account cultural meanings, i.e. the people's perceptions of the world, certain traditions, and norms. Edward Sapir (1964) was the first to postulate explicitly that language represents and conceptualizes reality in a culturally specific manner. Language is the means of representing and reproducing culture, which is assumed to be implemented on the content plane of the linguistic expressions, reproduced in an act of denomination, and transmitted from generation to generation through linguistic and cultural norms of usage. Thus, language can be looked upon as a crucial mechanism contributing to the formation of a collective cultural identity. By 'culture' we understand the ability of members of a speech community to orientate themselves with respect to social, moral, and political values.

Cultural norms are not only reproduced in language but are made mandatory for speakers of that language through the linguistic structures they use (Cowie, 56). The Russian researcher, Veronika Teliya (1930-2011) argued that the cultural element must be elaborated in its richness if we want to fully understand and describe phraseology and suggests that there are various channels through which language is penetrated by culture: cultural senses, cultural concepts, cultural connotations, cultural background, and discourse stereotypes. By cultural connotation, we mean the interpretative relation between linguistic signs and symbols of any other cultural non-verbal code (stereotypes, prototypes, myths, and other entities termed cultural patterns above. According to Teliya, cultural connotation arises from an associative relation between the image contained in the inner form of a language sign and the content of a cultural pattern (Cowie, 59). Due to their language-specificity, phraseological units are unpredictable from the learner's perspective. They do not necessarily arise from general (logical) principles of semantic compatibility, but they emerge as a result of experiencing and conceptualizing particular situations (events, things, and properties) in ways that are culturally determined (Schönefeld, 138).

2. Methodology

The material for the study includes verbal phraseological units selected by the method of continuous sampling from literary works in English and Albanian and phraseological /idiomatic dictionaries that contain a large number of phraseological units in both languages. To carry out the research on the phraseology of English and Albanian languages, the following methods were used:

- 1) We have selected phraseological units from literary works and specialized dictionaries using the method of continuous sampling;
- 2) The quantitative method was used to compare the percentage of phraseological units;
- 3) We have used the method of observation and generalization in order to draw conclusions and summarize the results of the research;
- 4) The comparative method allowed us to analyze the similarities and differences in the phraseology of these languages.

3. Results and Discussion

Languages differ significantly in the way they express and use what is part of their culture. The latter plays such an important role in motivating meaning using various metaphors established within the language. The correlation between language and culture as well as culture-specific ways of thinking can be traced back to the views of Herder and von Humbolt in the late 18th and 19th centuries. Today it is generally accepted that a language, especially its lexicon, influences its speakers' cultural patterns of thought and perception in different ways, mainly through a

culture-specific segmentation of the extralinguistic reality, the frequency of occurrence of particular lexical items, or the existence of keywords or keyword combinations revealing core cultural values (Skandera, ii). Since culture, like numerous other aspects of reality, is not given but perpetually and actively construed through language, it reveals itself in language. In the attempt to understand the culture of a society, one well-established approach is to focus on the vocabulary of its language with its dual function of reflecting and (due to its conceptualizing and hypostatizing power) also defining the cultural concepts of a society. Both functions are crucial in the establishment and, through perpetual adjustment and alignment, reinforcement of the system of ideological beliefs and values, which constitutes the society's cultural identity (Bednarek, Bublitz, 109).

Phraseological units reflect national peculiarities and cannot be translated literally. We have chosen body terms in our study for comparison and contrast between English and Albanian verbal phraseological units because the human body is universal because as Wierzbicka describes, it is central to human beings' existence in general, thus, providing for people "a reference point in interpreting the world and orienting ourselves in it" and a spatial framework for orientation in and interpretation of the world. Despite the fact that the human body is a physical and a conceptual universal at the same time "there are considerable differences in the conceptualization and categorization of body parts across languages and cultures". Linguists began to study body parts or somatic vocabulary in more detail at the end of the 20th century and the beginning of the 21st century. Somatism denotes organs or parts of the human body and take an active part in the formation of verbal phraseological units. Phraseological units which have in their composition words denoting body parts are one of the most ancient of the phraseological lexis. They are widely used in literary texts in English and Albanian to describe a character, state, psyche, and other similar images. Phraseological units with human body parts account for the major part of phraseological units in both languages. Stoyanova (2009, 3) classifies the somatic expression into the following six groups based on the objects of denotation:

- (a) *Somonymic lexis* denoting parts of the human body (hand, neck, heart)
- (b) *Osteonymic lexis* denoting parts of the skeletal system of the human organism: "to make no bones about something" (try not to hide one's feelings)
- (c) *Angionymic lexis* denoting parts of the circulatory system of the human organism: blood
- (d) *Splanchnonymic lexis* denoting internal organs of the human body (heart, lungs)
- (e) *Sensonymic lexis* denoting sense organs of the human body "to be all ears" (to be listening eagerly and attentively).
- (f) *General body lexis* referring to the body such as (flesh)

Geographical, economic, and other factors influence the way certain body parts may be more relevant to the daily activities of the people who use a particular language. As Kövecses (2005) enumerates, conceptual metaphors underlying body parts are likely to vary from culture to culture and could be closely related to the physical environment, cultural context, social context, social history, social concerns, interests, experiential focus, viewpoint reference, and prototype and framing. Thus, the different ways of living, moving, and warring, as well as family or community ways of living, landscapes, plants, and animals, vary from one culture to another making body parts one of the best linguistic tools to express the psychological, physical, social, and cultural peculiarities. Although there may be lots of differences among languages regarding the use of body parts as components in phraseological units, overlaps can be observed even in very distant languages like English and Albanian.

In the past four decades, cognitive linguistics has argued that people conceptualize abstract entities on the basis of concrete ones. Many phraseological units connect the concrete and abstract areas of knowledge through conceptual metaphors and metonymies. Thus, the cognitive strategies which are employed to infer the figurative meaning of a phraseological unit are conventional knowledge, conceptual metaphors, and metonymies. Conventional knowledge is understood as all the information people have about the world around them. Conceptual metaphors and metonymies are understood as cognitive devices which provide a link between the concrete knowledge of the world people hold in their memory and the figurative meaning of phraseological units. Idiomatic language is mostly anthropocentric, i.e. focused on people, their behavior, perceptions of their environment, their physical and emotional state, and their interaction with other people. In Albanian, more than 80% of the phraseological units relate to human beings. Phraseological units that make use of parts of the human body are more predictable than other phraseological units because people are more familiar with their perception of the shape, size, and functions of individual parts of the body.

In this paper, English and Albanian phraseological units containing part of the human body (head,) will be examined

in order to show that their figurative meanings can be explained on the basis of the conceptual framework developed by cognitive linguistics. According to this framework, our thinking is metaphorical and the language we use reflects the images in our minds as we go through life and daily activities. Cultural connotations are likely to be highly specific to each speech community. However, the same conventional knowledge and conceptual metaphors and metonymies can be found in both English and Albanian, examples will be given from these languages, thus enabling us to draw parallels between them.

head/ kok ë

The head can be considered to be the most significant part of the human body. It is where our slightest movements are controlled by the brain, where most of the human perceptory senses are based, and where the main organs of speech are situated. The head controls the thoughts and mind and follows the main connotative meaning of the somatism standing for prudence and intelligence or their absence: “to have a good head for something”, “to have a good head on one’s shoulders” – “e ka kokën plot”. In Albanian: “i di koka”, “i ka mendt ën ëkok ë”, and absence of mind: “s’ia pret koka”. It is typical of the Albanian language to have dialectical words with the same meaning as part of phraseological units: “s’ia pret kaptina”, “s’ia pret kaploqja”, “s’ia pret rradakja”, “s’ia pret kungulli”, “s’ia pret lla çka”, “s’ia pret poçi”.

The ‘head’ stands for the container in the following examples in English and Albanian; it is one of the most frequent conceptual metaphors which motivates many phraseological units, where the head is a container for thoughts and ideas. The human head resembles a container and it is the seat of intellect and thought, as in “take it into her head” –, “put ideas into her head” and the equivalent in Albanian “nuk i hynte dot n ëkok ë”.

- (1) *What if Irene were to take it into her head to - he could hardly frame the thought - to leave Soames? But he felt this thought so unbearable that he at once put it away; the shady visions it conjured up, the sound of family tongues buzzing in his ears, the horror of the conspicuous happening so close to him, to one of his own children! (John Galsworthy, The Forsyte Saga, 42)*
- (2) *To get Irene out of London, away from opportunities of going about and seeing people, away from her friends and those who put ideas into her head! That was the thing! She was too thick with June! June disliked him. He returned the sentiment. They were of the same blood. (John Galsworthy, The Forsyte Saga, 47)*
- (3) *Nëat ëkoh ëqeveria ia dha ihtizam kriporen arkondit t ëmadh. Po arkondit t ëmadh nuk i hynte dot n ëkok ë (se nuk i hynte as n ëqese), se si mund t ëjepej falas kripa e eg ër dhe t ëmerrje hak p ër kupac ë, kur kripa e but ët ë pasuron sa asgj ëtjet ër n ëk ë ëbot ë (Jakov Xoxa, Lulja e krip ës s ëeg ër, 269)*

In some phraseological units, “head” may be replaced by “mind” leading to synonymic phraseological units, *enter somebody’s head – enter somebody’s mind*:

- (4) *This was something which had never for a moment entered her head. (Ilo Stefanllari, Fjalor frazeologjik anglisht-shqip, 104)*
- (5) *Any other thought regarding her had never entered his mind. (Ilo Stefanllari, Fjalor idiomatike anglisht-shqip, 104)*

In Albanian the component “kok ë” (head) can be replaced by “mendje” (mind) and “tru” (brain):

“s’ia pret koka” – “s’ia pret mendja”, “më erdhi në kokë” – “më erdhi në mendje”, “i shkrepri në kokë” – “i shkrepri në mendje”, “ia shkuli nga koka” – “ia shkuli nga mendja”, “më zien koka” – “më ziejnë trutë”, or by both components: - “i punon koka” – “i punon mendja”, “i punon truri”, or a dialectical word – “e sollli kok ën” – “e sollli kryet”, “ia përdrodhi kokën” – “ia përdrodhi kryet”

face / faqe:

When people meet each other, the face is the first thing they look at. It reveals a lot about the feelings, state of mind, attitudes, and moods people have, influencing people’s communication. There are many verbal phraseological units with this somatism in English and Albanian meaning related to ‘honor, reputation, or shame’. It is conventional knowledge that our faces get red when we are ashamed: “save one’s face”, “e ruan faqen”, “lose one’s face”, “ia nxii faqen”, “ia zbardhi faqen”, “s’i skuqet faqja”, “s’i nxihet faqja”. The component “faqe” (face) in the last one can be replaced by other words denoting body parts creating variants of the same phraseological unit – “s’i nxihet fytyra”, “s’i nxihen vetulla”, “s’i nxihet balli”.

- (6) *Thou shalt lift up thy face unto God. (Job xxii.26/James Main Dixson, English idioms, 156)*

- (7) *The old man set his face against the marriage from the very beginning. (James Main Dixson, English idioms, 82)*
- (8) *Bij, - u tha, - p ërpiqi t ë ma zbardhni faqen. T ë jeni t ë par ë n ë luft ë t ë par ë n ë trim ëri. T ë mbroni shok ë. Me jet ën tuaj. Tani ësh t ë koha e zot Medaurit shpat ëmadhit. K ë j i p ë d qen shum ë gjaku i gjakatarit, q ë shkeli e dogji vendin ton ë (Mitrush Kuteli, Vepra letrare 3, 211)*

eye / sy:

Since ancient times “the eye” is related to deity; it was considered the most important organ and it was assigned magical power. Most of the information about the world comes through sight. The presence of the eyes and their openness symbolize getting information. Our eyes help us enormously perceive and conceptualize the world around us to categorize it and play an important role in expressing feelings and emotions. There are numerous phraseological units with this component that reflect different emotional states, like ‘being attentive, alert, cautious’ as in (9), (11), (12), to act without thinking about the danger (14), to trick or deceive someone (10) similar to “i hedh hi syve”:

- (9) *But all this time James was musing, and now he inquired of his host and brother what he had given for that house in Montpelier Square. He himself had had his eye on a house there for the last two years, but they wanted such a price. (John Galsworthy, The Forsyte Saga, 16)*
- (10) *“Abab,” said I, “I have but a few minutes to stay with you, and if you think to draw the wool over my eyes, it might perhaps take a longer time than you are thinking on, or than I can spare.” (James Main Dixson, English idioms, 275)*
- (11) *Soames reflected complacently on the work it would be sure to bring the young man; for, like every Forsyte, he could be thorough, optimist when there was anything to be had out of it. Bossiney’s office was in Sloane Street, close at hand, so that he would be able to keep his eye continually on the plans. (John Galsworthy, The Forsyte Saga, 48)*
- (12) *A great male Star loomed on the horizon and Eleanor was all eyes till he had passed. Anyhow the names of Pat’s pictures would have been unfamiliar to her. (F. Scott Fitzgerald, The Pat Hobby stories, 95)*
- (13) *Maskara, edhe hajdut m ë qenke b ë r ë h ë?... dhe ia p ërveshi me nj ë flak ërim ë syve. – Ne s’po rrojm ë dot me nder, nuk ke sy n ë ball ë t ë shoh ësh? Ti v ështron t ë jetosh me turp!... (Jakov Xoxa, Lumi i vdekur, Vol. III, 49)*
- (14) *T ë kishte ardhur tinës, dinte ai ç’i punonte atij çapkëni me fustan. Po ja shikoje vet ë t ë vinte p ërball ë qerratuca, pa ia b ë r ë syri t ë rr fare dhe t ë k ërkonte edhe llogari, pa le, n ë vend q ë t ë jepte, p ë r gjith ë lamash ë q ë merrte me vete si bisht ballone dhe i t ërhiqte n ë maj ë t ë kollumb ë. (Jakov Xoxa, Lulja e krip ë s ë but ë 35)*

Sometimes more than one body part is a component of the same phraseological unit to show the feeling of shame as in (15), (16):

- (15) *His preparations were leisurely; he caught, as every true artist should, at anything that might delay for a moment the effort of his work, and he found himself looking furtively at this unknown dame. Like his father before him, he had an eye for a face. (John Galsworthy, The Forsyte Saga, 214)*
- (16) *M ëso se ankthi i vdekjes do t ë thot ë t ë mos kesh d ëshir ë t ë l ësh bukurit ë e rreme e mashtruese t ë jet ë s ë p ërkohshme tok ësove, t ë mos besosh n ë jet ën e v ërtet ë e t ë am ëshuar qiellore e k ësisoj t ë mos kesh sy e faqe t ë dal ësh para gjyqit t ë madh, ndon ëse per ëndia, me zbulimin e sekretit t ë vdekjes, nuk t ë fsheu asgj ë (Jakov Xoxa, Lulja e krip ë s ë eg ër, 111)*

brow/vetull:

Verbal phraseological units with this component are limited. They express feelings like shame, anger, “knit one’s brows”, “rrudh/ngrysh vetullat”, “var vetullat” etc:

- (17) *“Lower yourself, then,” retorted Cupid. “Oh, Lord, if you’ve raised yourself so high as all that comes to, let yourself down a bit”. “This is a very obtrusive lad!” said Mr. Gradgrind, turning and knitting his brows on him. “We’d have had a young gentleman to meet you, if we had known you were coming,” retorted Master Kidderminster, nothing abashed. “It’s a pity you don’t have a bespeak, being so particular. (Charles Dickens, Hard times, 43)*

- (18) *Gostiar ë qesh ën. Sofisti vari vetullat dhe thumboi si gjarpër. – “Unë, tha, ngul këmbë se në raste të tilla, dua të them në më të shumtat e jetës, dija, drita, njohja, e vërteta sjellin mjerime, kurse mosdija, errësira, mosnjohja, e rrema sjellin lumturi. (Mitrush Kuteli, Vepra letrare 3, 41)*

ear / vesh:

Phraseological units that have “ear” as one of their components express the ability to recognize (19), (22), pretend not to hear (21), be curious or pay attention in order to disclose secrets (23)

- (19) *“Mr. Utterson, sir, asking to see you,” he called; and even as he did so, once more violently signed to the lawyer to give ear. (James Main Dixon, English idioms, 81)*
- (20) *He flung the Phenomenologie to the other end of the room, exclaiming, “That smart young fellow is quite right; it is impossible to make a silk purse out of a sow’s ear.” (James Main Dixon, English idioms, 223)*
- (21) *Ashtu, m’ërrrosh! – ja ktheu gjyshi, që bëri veshin të shurdhër e rrahu ta zbutë gjyshen, të mos e kërcënohte me kazan plot me zift të valë (Mitrush Kuteli, Tregime të zgjedhura, 115)*
- (22) *Mirëpo Malush Agajt i kish rënë në vesh fjala se beu donte t’ja shkelte fshatnë e i doli përpara me pesë veta, më këmbë (të tjerë kishin zënë vend atje ku duhej, që të mos linin të fluturonte as zogu). (Mitrush Kuteli, Tregime të zgjedhura, 133)*

*Priti nja dy hope, mbajti vesh për të dëgjuar sokë limat që ngjiteshin dhe ato që zbrisnin,
pastaj shkoi me hap të rëndët të shohësh qiponjën e shembur në mes të lëndinës: stërmadhe,
krahëzjerë e sqepfortësa mund të engrinte lart jo njëdhelprë e njëqengjdosido, po edhe
njëdele shterpë Mbase për njëgjah të këllëkish ardhur ajo rrotull vendit tek e priste
vdekja nga shigjeta e Etlevës. Kë të shigjetëmezi ia shkuli Edipi nga trupi i gjakosur, e
fshiu në barin e lëndinës dhe e mbështeti te trungu i panjës, ku ishin ngulur të gjashtët të
parat. (Mitrush Kuteli, Vepra letrare 3, 5)*

nose/ hundë

People across cultures share common images of the size, shape, and function of the nose and what the nose represents in the abstract sense (to mean the person). Phraseological units with the component “nose” have humorous meanings symbolizing unhealthy curiosity (24), offending someone or hurt their pride (25), (29), getting annoyed (27), (28):

- (23) *They should not **poke their noses into his affairs** anymore; he had just cancelled their trusteeships of his will; he would take the whole of his business out of their hands and put it into the hands of young Herring, and he would move the business of his companies too. (John Galsworthy, The Forsyte Saga, 221)*
- (24) *Dartie said: “It’ll **put** Master Soames’s **nose out of joint** to hear his wife’s been drivin’ in a hansom with Master Bossiney!” (John Galsworthy, The Forsyte Saga, 163)*
- (25) *Soames Forsyte, flat-shouldered, clean-shaven, flat-cheeked, flat-waisted, yet with something round and secret about his whole appearance, looked downwards and aslant at Aunt Ann, as though trying to **see through the side of his own nose**. (John Galsworthy, The Forsyte Saga, 13)*
- (26) *Nuk ishte ngritur menjëherë I fshetur pas vagonit, rrinte e priste viktimën. **I kishte ardhur në majët e hundës** me ata malukat që që i kishin shkaktuar aq telashe me drejtorin për punën e atyre shpellave që shkaktinin pikat e shiut në kripën e piramidave. (Jakov Xoxa, Lulja e kripës së butë 33-34)*
- (27) *Kështu e ngrysi ai kë të jetë të ëmbël e të hidhur: me punë e me këngë Prandaj njerëzit, të shumtë, e donin. Sepse kënga e afron njerinë me njerinë, e zbut, e bën më të mirë, më të dashur. Po kjo s’do të thotë se s’kish edhe nga ata që nuk ja varnin fare e që **rrinin hundë e buzë** kur këndonin. Mirëpo këa ishin të paktë nga ata që në u themi andej shpirtkazmë pa shpirt. Këa dinin e donin vetën njëgjë qesen me pare. (Mitrush Kuteli, Tregime të zgjedhura, 179)*
- (28) *E mirë është po që ta nxjerrësh në krye, duhet të jesh i bashkuar, të qëndrosh, të mos kesh frikë ju e fituat kësaj here luftën (Radu gjithë për kë të luftëfliste, po jo nga ato me jatagan), se u mblodhën të gjithë bashkë kumpanjë, vllë e shqiptarë Në bënë siç na mësove ti, - tha Postoli duke qeshur, - **ua theve hundë** gjithë avokatëve të Xhurxhut. Të lumtë, djalë! Në... Nuk e mbaroi fjalën, zuri të kërkohet nëpër xhepa, diç murmuriti, pastaj u ngrit, hyri brenda në sallonin e Licëçinës. (Mitrush Kuteli, Vepra letrare 3, 406)*

tongue/ gjuh ë

It is conventional knowledge that “the tongue” symbolizes speech, language skills, communication, and the transfer of information. In some phraseological units it has a negative connotation such as being too talkative or making someone guilty for saying or revealing a secret as in (30), (31):

(29) *It was much upon my mind (particularly when I first saw him looking about for his file) that I ought to tell Joe the whole truth. Yet I did not, and for the reason that I mistrusted that if I did, he would think me worse than I was. The fear of losing Joe's confidence and of thenceforth sitting in the chimney-corner at night staring drearily at my for ever lost companion and friend, tied up my tongue.* (Charles Dickens, *Great Expectations*, 37)

(30) *Shpresa e kuptoi q ë ajo bised ë nuk mund t ë vazhdonte m ë me plugje ngritur dhe u çua. Ajo kishte breng ën e Olimbis ë kurse kjo po qante hallin e Shpres ë. - Mini murga, m'u thaftë gjuha, q ë s'më la të të gostisnja... Të m'i uronje jetë të lumtur... Se martes ë e dyt ë është kjo, moj bij ë p ë Olimbin ë (Jakov Xoxa, *Juga e bardh ë Vël. II*, 126)*

The component “gjuh ë” (tongue) can be replaced by “goj ë” (mouth) in Albanian with no change in meaning:

(31) *Po, shqiptar nga Athina. Kështu u thon ë atje shqiptar ëve t ë vendit. T ër ëfshatrat rrotull Athin ës jan ë barba çe. Burra të bukur, pa le gratë ... Andej thonë një fjalë: “Trim si barbaç; e bukur si barbaçe”. Thonë edhe ndryshe: “Dinak si athinjot; e shëmtuar si athinjote!” Po, po kështu ... Nuk përzjehen me grek ë. E mbajn ë gjuh ën, sa mundin.* (Mitrush Kuteli, *Tregime t ëzgjedhura*, 221)

(32) *Lidheni! N ë do jet ën, mbaj goj ën – i tha Anyla. – Me ty s'kemi gjë. Shërbëtorët s'kanë faj; ata bëjnë siç i urdh ëron i zoti, q ë u jep buk ë Urt ë Shtruar. Bindur. Merr vesh? S'ke ku shkon. Prapa të vijnë të tjerë.* (Mitrush Kuteli, *Vepra letrare 3*, 158)

mouth/ goj ë

Phraseological units with the component “mouth” are linked with its function, being talkative or silent, or eating/tasting as a feeling of anticipated enjoyment:

(33) *For 'tis said he lives bravely where he is; yea, many of them that are resolved never to run his hazards, yet have their mouths water at his gains.* (James Main Dixon, *English idioms*, 164)

In the Albanian language, the number of phraseological units with this component is higher. The Albanian phraseological dictionary “*Fjalori frazeologjik i gjuh ës shqipe*” (1999) by Jani Thomai has 96 phraseological units with the component “goj ë” (mouth): “ka goj ë t ë ënb ë” (someone who is gentle and sweet), “ta merr fjal ën nga goja” (intelligent), “më la me goj ë hapur” (surprised), “s'kam futur gjë në goj ë”, “i shkon goja lëng” (eating), “i iku goja”, “s'e heq nga goja”, “është i gojës”, “i hapi gojën”, “s'ka goj ë”, “iu lidh goja”,

(34) *Kaligjeni kund ërshtoi. Ai mori an ën e drit ë kund ër err ësir ë, an ën e past ërtis ë kund ër ndrag ësis ë Pilipidi qeshi: “S'ka, tha, dritë dhe errësirë, pastërti dhe ndragësi. Ka vetëm jetë e vdekje. Gostiarët mbet ën goj ë hapur.* (Mitrush Kuteli, *Vepra letrare 3*, 40)

(35) *“E di q ë s'e ka keq, dreqi! ... Duhet të mbërthej ndonjë nga ata malukatët e drejtorit, q ë t'ua mbyll goj ën atyre të administratës, q ë roje nate më kanë vënë dhe llogari dite kërkajnë ... Apo nuk ka një karvan me kallagiça ai me ato dy gra... Vetëm nuk shkoqis dot se cilën grua do më shumë... (Jakov Xoxa, *Lulja e kripës së butë*, 35)*

(36) *-Pse, po bien kambanat, more bir?*

-Jo, gjyshe, nuk po bien kambanat, po i zura un ën ë goj ë se ashtu qe muhabeti..., - tha Petriti.

*-Jo, thash ëde, se mos ka vdekur njeri. (Jakov Xoxa, *Lulja e kripës së butë* ë 53)*

lip/ buz ë

Phraseological units with this component express emotions like happiness or anger:

(37) *Maybe the old man has left all his money to charity. It's too soon to be licking your lips.* (Ilo Stefanllari, *Fjalor idiomatik anglisht-shqip*, 242)

(38) *It's a proper pity such a clever woman should carry such a stiff upper lip.* (James Main Dixson, *English idioms*, 150)

(39) *The advocates on both sides are alternatively biting their lips to hear their conflicting misstatements and sophisms exposed.* (James Main Dixson, *English idioms*, 28)

(40) Kryetari rëndoi vetullat, **vari buzë** dhe nisi të qëllonte tryezën me fundin e kalemit. Troket e tij nuk pajtoheshin me troket e shqetësuarat të zemrës së Diellit. (Jakov Xoxa, *Juga e bardhë* V. I, 84)

(41) Frëngu kërcen së prapthi, si i zemëruar.

-“Jo! Zoti na ruajt! S’jam llatin!”

Babai e shikon edhe më i çuditur: Frëng s’je; llatin s’je. Po atëherë ç’je?”

-“Arbëresh”.

Babai **mbledh buzë**: turk e grek ka parë, sërëb e llatin ka dëgjuar; arbëresh as s’ka parë, as s’ka dëgjuar. I duket sikur s’mori vesh mirë (Mitrush Kuteli, *Tregime të zgjedhura*, 95)

neck/ qafë

(42) Swithin did not look round. On no account would he have pulled up to help the ruffian. Serve him right if he **had broken his neck!** (John Galsworthy, *The Forsyte Saga*, 111)

(43) A nuk e bëjmë kështu, more vëllezër: hakën e priftit na e kanë prerë pesë karroqe misër për kurorë. A e bëjmë gjashë karroqe të **mos na bjerë më në qafë** me gjithë ata shenjtorët të motit që fal kisha jonë? (Jakov Xoxa, *Juga e bardhë* V. II, 144-145)

(44) Mallkim! Fije filizi të ri arhondësh mos mbiftëmbi trung të lashtë! Dhe ai që e krasit, **thyeftë qafën** andej dhe gërshërë iu ngultën ezemër! (Jakov Xoxa, *Lulja e kripës së butë* 260)

(45) Ku vete moj e ndërliqur!... dhe plaka ngriti trupin nga govata. – Na këu, merr ndërresat e asaj e nderi tek litari i zhukës, pastaj **këput qafën!**... dhe zuri të fshijë duart pas neçës, pasi kishte vënë tura tura, në buzën e gjerëtëgovatës, pelenat e shtrydhura. (Jakov Xoxa, *Lumi i vdekur*, V. I, 174)

tooth /dhëmb:

The tooth represents the aggressive and defensive force in human beings by “showing their teeth” (47) – “tregoj dhëmbët”, but also disturb or make somebody feel angry – “set one’s teeth on edge” (48), or grin as in “zbardh dhëmbët” (49) in Albanian:

(46) Matron looked a comfortable, motherly soul but she soon **showed her teeth** if any of the inmates gave signs of having minds of their own. (Ilo Stefanllari, *Fjalor idiomatik anglisht-shqip*, 355)

(47) The small boy was scraping a nail across glass, and the noise set my teeth on edge. ((Ilo Stefanllari, *Fjalor idiomatik anglisht-shqip*, 349)

(48) Ç’ke që **zbardh dhëmbët** vetë me vete e neve nuk na thua gjë?... – tha Lea. -Po qesh me babin tënd, xhaxhi Perin..., - tha Paci. – Dje kur më zbriti koshin e ullinjve nga krahu, lëshoi një “hoho!” dhe pastaj tha: “Po këta ullinjë që ke mbledhur ti, more malukat, peshokan plumb?” (Jakov Xoxa, *Lulja e kripës së butë*, 211)

hand /dorë

The component “hand” is described as one of the people’s indispensable tools particularly connected with manual labor, and many other activities, including writing, holding or manipulating things. Hands are also used in communicating with other people: we shake hands when we meet, we greet or say goodbye. It is conventional knowledge that the various uses of our hands and the gestures they are connected with are conceptualized in our minds. When asked to assist someone we “lend a hand”, or ask someone else who seems very active “to give a helping hand”. The conceptual metonymy “the hand stands for the person” acts as a vehicle to connect the literal meaning to its idiomatic meaning as in “wash one’s hands of it” (50) – “laj duart me”, “heq dorë nga” (51), s’kam punëme”:

(49) “You’re all alike: you won’t be satisfied till you’ve got what you want. If you must come to grief, you must; I **wash my hands of it.**” (John Galsworthy, *The Forsyte Saga*, 20)

(50) Që kur **kishte hequr dorë** së komanduari kalamajtë e kripores, i qe shpifur zakoni i mbrapshtë që t’u përdhunonte emrat, duke dashur të tregonte me kë të se ata qenë bërë edhe më fëniqë kurse ajo ishte rritur edhe më shumë atëmot. (Jakov Xoxa, *Lulja e kripës së butë* 32)

In other phraseological units, “hand” means “to control” (52), or refers to an activity (53)

(51) At last, having seen all that was to be seen, he came out again at the door where he had gone in; and now, feeling that he was wasting time and strength and money, all for nothing, he **took the courage of a Forsyte in both hands**, and looking sharply at Bossiney, said: “I dare say you see a good deal of my daughter-in-law;

now what does she think of the house? But she hasn't seen it, I suppose?" (John Galsworthy, *The Forsyte Saga*, 120)

- (52) Edhe i ati kishte libra shum ë por ai i mbante n ërregull, n ëdollapin e tij me xhama, n ët ëcilin ishte e ndaluar t ë vinte dor ë njeri dhe q ë dukej sikur nuk kishte v ën ë dor ë vet ë i zoti q ë nga dita q ë i kishte renditur. (Jakov Xoxa, *Lulja e krip ë s ëbut ë* 410)

leg / foot/ k ëmb ë

In English the component "foot" is involved in forming phraseological units with different meanings like stability "stand upon one's legs/feet" (54) – "q ëndron me k ëmb ë e veta" or lack of stability "put one's best foot foremost" – "i jap k ëmb ëve":

- (53) People of their fortune and equality could well have stood upon their own legs. (James Main Dixon, *English idioms*, 147)
- (54) "Now, you must put your best leg foremost, old lady, whispered Sowerberry in the old woman's ear; "we are rather late." (James Main Dixon, *English idioms*, 147)

The figurative meaning of the phraseological unit "put one's foot down" in English and – "ngul k ëmb ë" in Albanian is connected with the literal meaning of these phraseological units which have the meaning "to insist" as in (56), (57) below:

- (55) I remember when the late Sir George Cornwall Lewis wanted to get some statistics about the religious denominations, your friend Bottles, who is now a millionaire and a Churchman, was then a Particular Baptist. "No", says Bottles "here I put down my foot. No Government on earth shall ask me whether I am a Particular Baptist or a Muggletonian." (James Main Dixon, *English idioms*, 119)
- (56) T ëhyjm ë po si t ëhyjm ë? Nj ëri tha t ëfuteshim nga baxha, si laraska; i dyti, n ëp ër hatuj, si qelbaku; i treti nga penda, si gjarp ëri. Sikush nguli k ëmb ën ët ëtij ën. (Mitrush Kuteli, *Tregime t ëzgjdhura*, 40)

The same component is part of other phraseological units with different meanings, like 'spoil someone's plans' as in "cut the ground from under one's feet" (58) – "bëj t ë dridhet toka n ën këmb ë", "ia mbath këmb ëve" (59) (escape), "nuk i zinin këmb ët dh ë" (60) – (very naughty), "nde u këmb ët" (to die), "m'u pren ë këmb ët" (feel terrible after receiving some bad news), "i v ëk ëmb ën" (abandon or deny somebody, subject someone to), "v ë këmb ë" (set foot in):

- (57) His was not a practical mind, and it was to take him some time to realize what it means to have the ground cut from under your feet. (Good words/James M. Dixon, *English idioms*, 250)
- (58) Arta do t'ua kishte mbathur këmb ëve si f ënij ë e tjer ë t ë kripores drejt posit t ë Kavalon ë, sikur t ë mos e kishte gazhduar aty ethja e hakmarrjes. Ajo u qua n ë këmb ë dhe, si nj ë monument krenar, i ngritur mbi piedestalin e rr ënojave t ëkrenaris ë s ë saj, po sodiste vepr ën e vet. (Jakov Xoxa, *Lulja e krip ë s ëbut ë* 43)
- (59) Shpresa me Yllin po k ërkonin vende m ët ë qeta, mbasi e mbush ën bot ën me ankime e t ë qeshura. Nas Kishari vazhdonte t ë ndiqte f ënij ët ashtu çapa çup dhe turinj t ë marr ë p ërpara, nga shkaku i gung ë s ë kurrijt. Po djemve s'u zinin këmb ët dh ë. Çantat rrihnin shpinën e tyre, sikur t ë k ërkonin t'i nxirrnin gjuhën kisharit q ë s'po i zinte dot dhe t'i tregonin gunën e tij, q ë i ngjante nj ë çante t ë salduar mbi shpinë. (Jakov Xoxa, *Juga e bardh ë V ël. I*, 157)

knee /gju:

The number of verbal phraseological units with this component is limited. Their figurative meaning is closely related to the literal one as in (61), or it might be a feeling of weakness as in (62) or the meaning "to kill" (63):

- (60) In the course of the year 1859 several of those eminent Frenchmen who refused to bow the knee before the Second Empire had frequent and friendly conversations with Macaulay on the future of their happy country. (James Main Dixon, *English idioms*, 141)
- (61) Po nuk u ngri. Ndofta e kish l ën ëp ër m ëvon ë, p ër n ëdasm ë, ndofta ja kish prer ë gjunj ë ajo e uruara ver ë E shikoja e thosha me vete: "Si ka qenë vallë, gjyshja n ë t ë ri, kur ish çupë, kur ish nuse?" Dhe nuk e merrja dot me mendje t ë kish qen ë e bukur, si ç thosh gjyshi, po gjithnj ë k ëshu: me gishtrinjt ë t ë r ë gdhenj, me fytyr ë si kore g ëshntenje gufalle, me hund ën si eshk ë (Mitrush Kuteli, *Tregime t ëzgjdhura*, 105)
- (62) Edhe sa rroit ën e luftuan Zallor ë, Ndoni e kish syn ëpish ëkur bridhte n ëp ër Mok ër e Gor ë sepse p ër xhaxhon k ëng ëar Zallor ë e shpinin gjakun gjer mbi gju. (Mitrush Kuteli, *Tregime t ëzgjdhura*, 193)

heel/ themb ër

In English phraseological units with the component “heel” express risk with an element of adventure or fear as in (64) “take to his heels” – “ua mbathi këmbëve”, “ngul thembrat” meaning ‘to be stubborn’, or “nuk i arrin/vjen as te thembra” used about a person who is unique (65):

(63) *In an instant the whole mystery of the handkerchiefs, and the watches, and the jewels, and the Jew, rushed upon the boy’s mind. He stood, for a moment, with the blood so tingling through all his veins from terror, that he felt as if he were in a burning fire; then, confused and frightened he took to his heels; and, not knowing what he did, made off as fast as he could lay his feet to ground. (Charles Dickens, Oliver Twist, 114)*

(64) *Një ditë as unë s’e di përse i rashë fyellit po në atë vrimë, ku i binin disa shokë të klasës: - Ajo as te thembra e këmbës nuk ma arrin! – u krenova unë duke folur për Mejremen. (Jani Thomai, Fjalor frazeologjik gjuhës shqipe, 1018)*

shoulder/ shpatull:

This component as the upper part of the hand symbolizes responsibility, support, or lack of support in dealing with daily life activities and difficulties everyone must face. “put one’s shoulder to the wheel” – “i vë gjoksin punës” with the meaning “to work hard”, “i kishte shpatullat të ngrohta” meaning “to have enough support in coping with the difficulties”:

(65) *This has been made a test case, all must put a shoulder to the wheel. (Ilo Stefanllari, Fjalor idiomatik anglisht-shqip, 316)*

(66) *Veç kësaj, duhet ta dini se ai kishte zënë të gjitha shtigjet, shpatullat i kishte të ngrohta dhe i kthente gjithnjë andej nga ngrohte dielli, duvaxhi me mish e me shpirt i “llambës së dynjasë” (Mitrush Kuteli, Tregime të zgjedhura, 141)*

finger/ gisht:

As can be evidenced by the following examples, phraseological units with the component “finger” have the meaning “to take part in something”, “have a finger in the pie” – “ka gisht” (68), (69), “have no more possessions” (70), “become mature” (71):

(67) *The only annoying feature of the past few weeks had been the reopening of the two rival totes. John West suspected that Brogan and Devlin had a finger in the pie somewhere. (Ilo Stefanllari, Fjalor idiomatik anglisht-shqip, 175)*

(68) *Kë ër ë e ndjej edhe sot kur kujtoj kohën e shkuar. Ndofta në punën e gjumit tim kish gisht edhe mushti që kisha pirë nga kalenica. (Mitrush Kuteli, Tregime të zgjedhura, 117)*

(69) *Zallorë kishin kopera të mëdha, se me të rronin. Që të paguanin kë ë xhelep duhej të shisnin më shumë se gjysmën e gjës ë gjallë të ëmbeteshin me gisht në gojë (Mitrush Kuteli, Tregime të zgjedhura, 185)*

(70) *Kur e pa se do të ërpiqeshe ballë ër ballë me Malush Aganë sado abrazh që ish, Olloman Beu i vuri gishtin kokës e u mundua ta ëmbësjojë punën: i dërgoi fjalët ë zbriste që të merreshin vesh bashkë (Mitrush Kuteli, Tregime të zgjedhura, 133)*

back/kurriz:

The phraseological units with this component are motivated by the conventional meaning of the body-part term, and it describes praise as in (72) or sometimes criticism, (73):

(71) *Phil got that letter and held himself ill-treated. This was two years after he had come out; but by dint of thinking fixedly of Agnes Laiter, and looking at her photograph, and patting himself on the back for being one of the most constant lovers in history, and warming to the work as he went on, he really fancied that he had been very hardly used. (Rudyard Kipling, Plain tales from the hills, 46)*

(72) *Jashtë ëpyll po dëgjohej rehatja e atllarëve dhe hingëllimat e pelave të ëgra. -Po u ha kurrizi për barrët ë egër..., - tha Llambroja. -Edhe ato po e japin fjalën, siç e dha i zoti i tyre..., - tha Petriti. -Kaq shumë të ë dëgjojnë ë o Llambro?*

-Nuk e dinë ato se për ç’barrë kripte bëhet fjalë, pa nuk do të hingëllinin ashtu, por do të shkroftëtinin. (Jakov Xoxa, Lulja e kripës ëgër, 277)

From what has been extracted from English and Albanian usage data, verbal combinations with body parts are numerous. The differences found suggest that there is some divergence in the underlying conceptualizations of these phraseological units related to the languages at issue. On the other hand, it turned out that even in such cases of

identical usage of the verbal phraseological units with body parts in English and Albanian we cannot necessarily conclude or assume that such expressions label the same concepts. The differences uncovered appear to be related to the cultural models which people construct from experiencing their bodies and their social or physical environment which is employed in the process of naming the phenomena they are concerned with.

4. Conclusions

The phraseological stock of the English and Albanian languages is huge. The most frequent phraseological units are those that include body-part terms. The current research shows that verbs play a very important role in the phraseology of these languages. The verb is prone to variations making speech more expressive and picturesque denoting different kinds of action, financial and emotional states, problems of mental health, and relationships within the community. In this paper, we tried to find the degree of correspondence of conceptual structures between the English and Albanian languages, that is, phraseological units whose figurative meaning is the same or that are motivated by the same cognitive structures. The analysis unveiled that the image component which motivates many phraseological units is influenced by the culture of a given language and yields lots of information about differences that exist among cultures.

Taking a cross-linguistic perspective on verbal phraseological units containing body parts helps to read from them what a language's and a culture's preferred or typical ways of making sense of the world are. The respective corpus material reveals that speakers in different speech communities may draw on different types of background knowledge by employing different models or frames. There are idiomatic expressions that make it obvious that one language may reflect a particular conceptualization that the other language lacks. On the other hand, there are other expressions that show a common underlying cultural model which may be constituted by a common underlying metaphor but the perspective taken on it, what is highlighted and what remains a background aspect, is quite different. These two aspects that are evident in the examples discussed, make it obvious that in fact cross-linguistic differences in idiomatic expressions are motivated. As a consequence, different speech communities have conventionalized different aspects of metaphorical conceptualization reflecting the habitual ways of seeing the world.

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