

FEATURES IN THE VERBAL SYSTEM OF MARTIN CAMAJ'S NOVEL "KARPA"

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Abstract

Language is a collective creation that enriched continuously with words, expressions and new forms, therefore it making possible ever more the ability to express the social and individual opinion, the continued evolution of human society. In this useful process besides popular anonymous creators an important part had writers, too. One of them was Martin Camaj, the writer who has written in his dialect. He saved in the genes his origin, which is reflected in the best way in his literary work. Being a good expert of Albanian language and in special of Gheg dialect he has managed to use that linguistic knowledge in the service of literary creativity. The chosen vocabulary of his literary work isn't nothing more than a reflection of his abilities like an Albanian language researcher of both diachronic and synchronic. It is reflected in the best way in his novel "Karpa", which we have analyzed. In this novel we choose to analyze the features of the verbs used by him in his novel. In our study we are focusing on grammatical categories of verbs such as person, number, tense, mood, voice (diathesis), conjugation and the classification in their conjugation. Also object of this study are the unconjugated forms of verbs, the formation of this verbs and some features of the spelling of verbs. In the analyze of the harvest verbs from the novel studied we have noticed that this writer, Camaj elaborates the language so skillfully by exploiting best assets of his standard language and his dialect, too.

Keywords: *classification, dialect, verbs.*

A careful reader when is reading Martin Camaj creativity notices immediately an elected lexicon of his literary work, that isn't nothing more than a reflection of his abilities like an Albanian language researcher, that diachronic and synchronic. Being a good connoisseur of Albanian language and in particular of Gheg dialect he reached to use these knowledge languages in the service of the literary creation. In "Karpa" novel M.Camaj has reached masterly to unite the deep knowledge of Albanian language with the work of the linguist despite the novel was written when he was abroad.

These characteristics are also noted by the researcher T.Topalli, which writes: *"To Martin Camaj can be distinguished three basic characteristics: great asset of lexical, which is expressed in the extensive and diverse vocabulary of his work; linguistic innovation that appeared in the numerous creations of words, new expressions and codification efforts in the field of grammar and spelling."*¹ Linguistic richness of Camaj work is a living proof of his deep knowledge of popular treasure and his ceaseless work, which has unfolded neatly in the lexicon of his works.

1. Grammatical categories of verbs in Martin Camaj's novel "Karpa"

The verb is the principal core of the sentence. It is part of speech that names an action like a process and has the grammatical categories of person, number, mood, tense, and diathesis.

Verbal system of the novel "Karpa" is an important issue for study because verbs, which are selected by linguist to be used in the function of literature take their features in respective categories.

This novel has a rich verbal system like in the other works of this writer, when many of verbs used frequently in sentences, paragraphs and pages of this novel are: *"kujtoheshin, përplasej, paska pasë, zhdukej, kredhej, ishte caktue, studionte, ishte ba, të rrokte, do të sillej, të ishte, kishte kundrue, vijoi, mbroheshin, vërejti, me arsyetue, tue shqiptue përlijet, përshkoqet, ka për t'u dashtë, për ta gjallnue, tue u ngjitë, tu u përplasë, tue u zhdukë, i pau, hyni, duhet të mendosh, me pasë kthye, kullotnin, jetonte, thuej, kapte, ndezte, due të heqem, paske pasë vendosë, të gjykojë, ke rrejtë, mundet me prodhue, paraqiste, duhej të jetonte."*²

In subsequent issues will be analyzed respectively according to characteristics that these verbs have in different categories.

1.1 Grammatical category of person and of the number

Grammatical category of person at the verb expresses the relationship between a speaker and a subject (expressed or implied) in the sentence. Grammatical category of person is constructed on the basis of suffixes variable that takes the verb in its various numbers in the ways of the relevant times.

¹ K. Topalli: "Vepra e Martin Camaj në aspektin gjuhësor" në "Martin Camaj – tradita dhe bashkëkohësia", Shkodër 1994, fq. 86.

² M.Camaj: "Karpa", München, 1987, (fq. 1-15)

In the novel verbs are used in all persons, but we note that prevailing in the telling of the actions of subject are present in most of verbs the first person and third of singular number, as well third person of plural number, e.g. *mbrohej, kish ecë, tue marrë, do më shtie, përkënaqem, do të isha ba, kanë për të kalue, paraqiteshin, mori me folë, u zhdërvillue, thuhet, ndreqi, kish vra, duhej të shëmbëllente, të shkruejë, lot (luan).*

In verbs of third person singular he uses the literary language form with suffix –ë in verbs ending in consonants, e.g. *tu u përplasë, paskesh ardhë, ka për t'u dashtë, tue u ngjitë, paska pasë, ka ardhë, ishte ndalë, e tërhjekë, shkoqitë, kishte lindë, etc.*

In analyzed verbs the third person of auxiliary verb in the indicative mood the past continuous tense doesn't have the suffix, it has a suffix zero in most of them, e.g. *kish ecë* (not *kishte ecë*), *kish vra* (not *kishte vra*), *kish shërbye* (not *kishte shërbye*), but here also are used auxiliary verbs in the third person with suffix –te, like verbs in standard language for e.g. *kishte kundrue, kishte lindë, etc.*

Usage of this two variants of third person singular in past continuous of indicative mood makes clear the intention of Camaj to be more understandable to a reader beyond the North zone of Albania where is spoken the Gheg dialect. This is a well thought selection by him.

In the number of verbs he is conditioned by the number of subject expressed or not. Grammatical category of number is expressed with the respective suffix of each person. Verbs in singular number are used more compared with them in plural in the sentences of the novel and that comes by the manner that Camaj has selected to tell in this novel different events.

2. Grammatical category of diathesis (voice)

Interesting to study is also the diathesis of verbs selected by linguist Camaj in this literary work. Is known that diathesis is a grammatical category through which is expressed the connection between the action named by the verb and the subject (expressed or implied) of the sentence.

Connections between the action and the subject of the sentence are morphologically expressed by two opposite forms that are called active and passive (not active) forms. In this novel we find verbs in active form e.g. *kredhej, pritej, studionte, delte, vijoi* and (not active) in passive form e.g. *quhej, kujtoheshin, lejoheshin, ishte ndalë, largohej, etc.*

2.1.1 Active diathesis

In the sentences of the novel are present verbs of active diathesis which have active form and named an action that perform the subject (in this case the subject is itself the actor).

Verbs of this diathesis are: *kreva, vijoi, vërejti, kishte kundrue, rueju, të kish sosë, u suell* etc.

In the following sentence harvest by the novel the verb is in active diathesis.

*Kjo frymë e re nëpër qytezë pruni me vete edhe një djegësinë uthullore ndër sy të popullatës që morën të lotojnë.*³ (This new spirit in the town **brought** with itself also a burning acetic in among the eyes of the population that began to weep.)

2.1.2 Passive diathesis

Also in the novel are many verbs in the passive diathesis as these verbs are suitable for the way chosen by the writer to confess the events because they named an action that suffers the subject of the sentence. The actor can be expressed linguistically or not. In this diathesis are included all verbs in the passive (not active) form that named an action which isn't done by the subject of the sentence. We see that more clearly in these examples “*ishte caktue, ishte ba, lejoheshin, do të dërgohej*”⁴, “*mbroheshin, njehim, lahen, u mendue*”⁵

2.1.3 Middle diathesis

Verbs of middle diathesis are those verbs that named movement. These verbs named an action done by the subject itself, expressed or implied. In “Karpa” novel verbs of middle diathesis are a little present. By the meaning the middle verbs are nearest with transitive verbs. One of them verbs is also the verb *largohej* (went away) in the following sentence.

“*Largohej pesë a gjashtë metra mbrapaz dhe vetëm atëherë kujtohej se anzat e kishin fshikë përnjëmend në pjesët e zbulueme të korpit.*”⁶ (Went away five or six meters back and only than remembered that humble-bees had bladder him in the uncovered parts of the body.)

2.1.4 Reciprocal diathesis

In the reciprocal diathesis the verb is in the not active (passive) form and named an action that the subject of the sentence makes and suffers at the same time. In the sentences of the novel didn't find a lot of verbs in reciprocal diathesis, one of those few sentences is this:

“*Me fjalë të tjera, or krushku im, lypni që përshkohem si uji i shiut nëpër thëngjij që të kullohem si loti i synit për të qenë i denjë me jetue ndër ju.*”⁷

3. Grammatical category of mood and of the tense

Grammatical category of mood is that category among which is expressed the connection between action named by the verb and the objective reality. So through the grammatical category of mood the speaker expresses his attitude toward the action named by the verb, presenting it as real, possible and desirable etc. The grammatical category of mood is the main

³ M.Camaj: “Karpa”, München, 1987, fq. 131

⁴ Po aty, fq. 6

⁵ Po aty, fq. 9

⁶ Po aty, fq.16

⁷ Po aty, fq.12

tool to express the modality, M. Camaj put masterly in the service of his literary creation the usage of different moods and tenses.

Important places in the novel have also the tenses of verbs that serve to express the connection between the tense when performed the action named by the verb and a certain moment that is taken as the basis for the time relations. He has used generally all the tenses of indicative mood. E.g. *mbrohej, qetëson, thuhet, nxjerrë, mbështetë, do të kërcejë, u përbluen, u zhvillue, do të shkëmbehet, kishin nisë, do të kish pasë, u quejt, kishte pasë, ke shkrue, u muer, ke rrejtë, ishin paque, mbetet, kishin jetue, çoheshin* etc.

But in the verbal system of the linguist Camaj are also verbs in the subjunctive mode in the corresponding tenses, even can say that he has used this very densely verbs of this mood. For example we find them in different sentences: “*Mbasi e paske vendosë të gënjesh, lexuesit i mbetet vetëm të gjykojë a ke rrejtë bindshëm apo jo.*”⁸

Subjunctive mood used by Camaj in many cases is like in standard form, e.g. *të gënjesh, të jetonte, të mendosh, të përpilonte, ta caktonte*, etc, but he has used also verbs of Gheg dialect in subjunctive mood *të duesh, të rrokte, t’u martue, t’u kihet, të hypë, të shkruejë, të kish sosë, të ishin ndeshë, të kish pas qenë*, etc.

The form of subjunctive exists in two dialects and in standard language, too. But from the side of inventory and structures doesn’t have differences between Gheg dialect and standard language. Differences can be seen only in any suffix that might take differently many verbs.

One other mood present in a lot of verbs in this novel is also admirative mood with its tenses, e.g. *paska lexue, paske pasë vendosë, paska qenë përdorë, paskëshin qenë, paska lexue*, etc. Also are present verbs in imperative mood, e.g. “*Heshtoni!*”⁹.

The presence of all verbal forms in different moods and tenses is a clear evidence of the rich language of the writer that put the word in service of his literary creation.

4. Conjugation of verbs in the novel and their classification

Conjugations are called the whole conjugated forms that takes the verb by the person, number, tense and also unconjugated forms. Conjugations in Albanian language are two types: active and not active. Intransitive verbs are respectively middle verbs of type: *kollem* (cough), have only one conjugation, the not active conjugation. While verbs that are used more than one diathesis like are the most of transitive verbs have active form and not active form, too. Different forms that take the verb during its conjugation are synthetic and analytic. In the novel of M. Camaj are present the two forms used in dependence of the sentences and situations described. E.g. “*ishte ndalë, ndërtue, kish shërbye, kishin jetue, çoheshin, ngriteshin, largohej.*”¹⁰ He is able to interweave masterly the both forms giving the novel diversity. Also the verbs in Albanian language are sorted in conjugations basing on certain criteria, according to which the regular verbs have three conjugations.

⁸ Po aty, fq.15

⁹ Po aty, fq. 102

¹⁰ Po aty, fq.16

First conjugation

In this conjugation are included verbs with the topic in vowel or heap vowels that in first person singular of present tense take the suffix – *j*, like *puno-j*, *rrëfe-j*. verbs of this conjugation are present in the system of “Karpa” novel, too. E. g. *ta shkruiej, ke rrejtë, jetonte, të gënjesh, ishte çue, do vlerësue, mbizotnuen*, etc.

Second conjugation

Verbs that are included in this conjugation are those verbs that have the topic in consonant. Verbs of this conjugation that has stopped to be productive in Albanian language we find also in the sentences of the novel. E.g. *kish marrë, rridhte, do të ishte ngjallë, ishte tkurrë, tërhjekë, shkoqitë, paske pasë vendosë*, etc.

Third conjugation

In this conjugation are included all those verbs with topic in vowel, that in three persons of singular in present tense of indicative mood have suffix zero, like *vë, zë, di, shpie*, etc. Also in the verbs taken in analyze in this novel we found cases of usage of verbs in third conjugation, e. g. *zenin, shtie*. In “Karpa” novel aren’t a lot of verbs in this conjugation compared with verbs in the two other conjugations.

5. Unconjugated forms of verbs in the novel "Karpa"

In a rich and varied verbal system as this of Camaj linguist can’t be absent also unconjugated forms, that are used a lot and principally are present in Gheg dialect. Those forms have grammatical and semantic features of verbal, adjectival, too. Presented more clearly see them in these examples: *tue mbajtë, tue komunikue, pa qenë, me qortue, pa përprjekë, tue marrë, për të tretë, tue shikue, tue value, pa pre, me shkue, tu e dalë*, etc.

5.1 Gerundive formed tue + participle

*“The verb in this unconjugated form expresses an action that accompanies the action of the leading verb with which usually is performed in the same time. Gerundive has a meaning time conditioned by the meaning time of steering verb. As the action expressed by it is proved usually at the same time with that of leading verb, gerundive according to the context, can mean to the present, the past or the future.”*¹¹ In the used language, Gheg gerundive form that uses M.Camaj is different from the form in standard Albanian language (*duke punuar*). He constructs the gerundive by **tue + participle of the verb** (which is in Gheg dialect), this is seen clearly in those verbs: *tue u zhdukë, tue shënue, tue shqiptue, tue dalë, tue e përshkrue, tue u endë, tue mbajtë, tue value, tue kundrue, tue e shikue*, etc.

¹¹ Insituti i gjuhësisë dhe Letërsisë: “Gramatika e gjuhës shqipe 1”, fq. 336

5.2 Infinitive as inseparable part of the verbal system in the novel "Karpa"

Infinitive serves to name an action or a condition like a process, but without referring to certain subject. Meaning time of infinitive is conditioned by the meaning that may have the sentence. In the text of Academy is accepted like present infinitive the form: **me + pjesore** (participle of the verb) (me la, me punuar), also in the verbal system of M. Camaj is used this infinitive form and even dense, where the participle of infinitive form is in Gheg dialect and take suffixes **-ue, -ë**. For e.g. *me qëndrue, me qortue, me qitë, me arsyue, me lanë, me shkue*, but at the same time Camaj uses the infinitive of standard language, too. E.g. *me qenë, me marrë, me e ndjekë, me pritë*, etc.

But besides the construction **me + pjesore** (participle of the verb), he has used also the form **për të + pjesore** (participle of the verb) (which can be in Gheg dialect or in standard language), it is used to express an action that can be performed in the past or expected to take place in the future, but always after the action expressed by the verb of the sentence from which it depends, for e.g. "*Të kuptoj t'i reflekton me qenë fare i pavarun në zejen tande për t'u shmangë kompromiseve. Kuptoj! Po prit sa të martohesh dhe të lindin dy fëmijë: e mira e familjes ka për të shtërngue të zbutesh e të ulësh krye edhe para kopshtarëve do ta qeshë derrin ungj.*"¹²

It is to be appreciated the work of linguist Camaj, which finds a way to combine with so simplicity in his work standard language with Gheg dialect. That makes it possible to utilize linguistic treasures of Gheg dialect, but at the same time he didn't depart much from the standard language because he had risk to be incomprehensible to those who do not speak Gheg dialect. The unity of these perfects his work and elevated him like a writer in the circle of writers and also displays masterly its values as well as linguist, just as well have been observed by other researchers of his work.

*"The simultaneous use of these grammatical forms in different dialects extension in independent sentences but especially in constructions with subordination when also the user skills and expressive of them are bigger, has created a diversified situation discourse, a huge breathing and great linguistic space. What has given free hand the author to go beyond bounds of one patois or one group of patois and to use tools that has another dialect. Martin Camaj also didn't go away from the source hearth linguistic and other hearths from patois of Albanian searches and exploits in a natural way."*¹³

¹² M. Camaj: "Karpa", München, 1987, (fq. 33-34)

¹³ M. Gero: "Lidhorja dhe paskajorja në prozën letrare të Martin Camaj" në "Martin Camaj – tradita dhe bashkëkohësia", Shkodër 1994, (fq. 131-132).

6. Spelling of verbs in Martin Camaj's novel "Karpa"

Another important aspect of Martin Camaj language is also his attempt for codification in the grammar and spelling area. The language of Camaj is a Gheg dialect elaborated by other writers and poets before him, but also elaborated more by him. Being completely aware for the international dimensions of his work he aims to be understood by a large mass of readers from North to South.

For this purpose, in many cases he avoided under dialect forms having his work more wideness and breathing. Therefore Camaj language for the spelling and grammatical forms is literary gheg dialect minded to approach with the under dialect. That is note more in the regular usage of vowel *ë* which, as is known, in northwestern Gheg under dialect or dropped or is transformed into a different sound; Camaj used it in almost all of its positions when has been present in the body or end of the word, e.g. *do të ketë qenë, për të gjetë, me thanë, tue marrë, pa përpykë, ashtë dashtë, duhej të shëmbëllente, tue mbajtë, tue falë, do të ishte ngjallë, kishte sosë, të kishte pasë qenë* etc.

Even in cases where a vowel is converted into other sound the author saves that the spelling. For this reason he writes *dëshiroj* (not *dishiroj*), *qëndroj* (not *qindroj*), *përnjëmend* (not *pënjimend*) etc.

M. Camaj the regular writing of vowel *ë* has been as a result of the rarely usage of apostrophe, moving away sensitive at this point from his predecessors that have written the same dialect. He also doesn't use also the nasal accent that how is known is characteristic for Gheg writings. Even in his writings are rare the other accents, that are found to his predecessors particularly to mark in certain cases the quantity of vowels. With these features he gave a clear example how can be written Gheg dialect without accents and other signs, overcoming thus a significant difficulty of her spelling.

Also in common a phonetic form of a lot of words that uses seems effort for codification and unification avoiding under dialect forms. So M. Camaj writes for example *shikoj* (not *shikjoj*), *fsheh* (not *msheh*), *qenë* (not *kenë*), *mplakem* (not *plakem*), *ndaj* (not *daj*), *pyes* (not *pves*).

Even in many cases he likes more the forms that belong to the Southern dialect, but also have diffusion in North, too. Also in the grammatical plan efforts of Martin Camaj for a dialectical approach seems in several directions. In verbs taken in analysis we noticed that has a saving of heap vowels *ie, ue, ye*, it seems more clearly in these verbs: *punue, shtie, komunikue, përvetsue, mbulue, çue, ndërtue, kundrue, value, zbërthye*, etc. Also the groups of consonants **mb, nd, ngj** are full written by M. Camaj, e.g. *shkëmbehet, mbrohej, mbështetë, ndërtue, kondedohen, kundrue, ndeshë, ngrehej, ngjitej*, etc.

Enough evident in his work is the influence of two sources: contemporary Albanian literature that is written on the basis of Tosk dialect and old writers of North, whose language for the time when was written was nearer to the Tosk dialect than now. His attempt to approach the South dialect seems also in lexicon in these cases where he uses words which belong to Tosk dialect, like *gëlltit, vetëdijes, mejtohem, e mejtim, një çikëz, pakëz, llafos*, etc.

In conclusion we can say that Martin Camaj with these efforts for under dialect approach in the novel in general and in the verbal system in particular certainly without mixing structures he clearly indicated his view that it was the only way that leads to the creation of national linguistic unit.

In the study of harvest verbs from the analyzed novel we have noticed many features from the literary creation of this writer treated in the issues taken in study when in each of them we reached in the same and common conclusion that Camaj in his novel elaborates the language so masterly like linguist writer using the best assets of his language, as that dialectal and standard. All this features of his creation work makes his creativity so interesting to read and after to study in different aspects.

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