

## A SYNTACTICAL LOOK ON THE POETIC OF MARTIN CAMAJ

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### ABSTRACT

This paper is focused firstly on the different language phrases that Martin Camaj uses in his volume "Njeriu m'vete e me tjer". Based on this volume, it is obviously noticed that the author uses a free line which gives him the opportunity to form different sentence structures with a free word order and with a stylistic-grammatical value. He has created a distinguished language in Albanian literature, with new and unique dialect forms which are a valuable part of his poetry and make it original. Examples show that the language of this volume is elliptic and with half contextual and situational sentences, where the syntax lacks punctuation. Although, there is a dominance of sentences with different structures, with clauses, sometimes with many verbs and sometimes with few verbs, and a majority of means of syntactic bond. Several appropriate affirmative and exclamation sentences are of interest for the forms they show in his poetry. What comes from out from the results of research is that the author tries to create sentences with different modal shades. Besides the usual sentences which present possibilities or impossibilities, supposing, doubt or uncertainly, etc. These sentences often are found as exclamations as well, thus expressing the author's attitude towards what he says, and the feelings which arose inside him. These sentences are distinguished not only from the intonation, but also from the special and characteristic means. This author deserves a special attention for the study of the language used in his work with the new valuable thinks he brings into the Albanian language and a greater appreciation for the combination of the old and new forms.

**Key words:** *phrases, free word order, structures, originality, new dialect form.*

The aim of my study is the research of some features of the sentences used by the author Martin Camaj in his poetic volume "Njeriu m'vete e me tjer" (Man with himself and with others). I think it is of interest to be studied as the work is written in gege dialect and in the syntactical level it contains variour linguistic forms which make up the originality of his work, with the sentence, its variety, the combination of its parts or their emphasis. We notice that the author uses an elliptic language, long phrase and free word order. This has helped him to emphasize the parts of the sentence in accordance to his aim.

An interesting feature are the narrative and descriptive indicative sentences, pure and non pure interrogatives, rhetorical questions, desiderative and incentive. The exclamative sentences also play an important place and the shades of meaning which they take during their use depening on the

context. In general, these sentences are characterized by their unique intonation and by special linguistic elements, especially the verb mood.

Usually these sentences resemble each other in form but differ from content, because what is said has different interpretations by widening the frontier of thinking. This is a value of the poet who does not stay within the border of the word, but leaves the reader a wide range of interpretations and judgement.

### **Topic: A syntactical look on the poetic of Martin Camaj**

Martin Camaj's work is distinguished not only for the literary, folk and ethnographic values, but also for the linguistic values, especially those syntactic. Since he has given a high contribution to the linguistic field, and with his articles and linguistic writings, he is aware of the wealth that the gege dialect provides. In prose, as well as in poetry he deliberately has created a variety of linguistic structures, so as to emphasize the great values of the lively language. These structures are of interest to be studied as they form the originality of his work with the phrase, sentence and text.

Witness to this passionate work is the poetic volume "Njeriu me vete e me tjer" (Man with himself and with others), which I have made the subject of my study. It is written in a pure gege by a writer who has a good knowledge of his native language and is eager to enrich it with other forms and structures.

As far as syntax is concerned, his language is renowned for phrases which are long and difficult because of absence of punctuation, and especially absence of the predicate. A clear example of this are his poems "Trajta" (Form) and "Nd rrijatrajtaideja"<sup>1</sup>, which the poet writes without predicate. In addition, his poetry is distinguished for a free word order, which is created for stylistic purposes by using the parts of a sentence in conformity with the idea and his aim.

It is known that syntax is the highest level of a language where the structures of the language and the degree of its intellect is expressed. As a result, we can say that in the syntax of Martin Camaj, Albanian shows a high level of intellect, especially in its original and typical structures. The syntactical structure is directly connected to the thought. It is through syntax that we show the dialectic link between language and thought. These features are used in all syntactical levels in his work. Thus, creating his own personal style.

In the sentence level there is a frequent use of *the indicative sentences*, which reveal facts of reality or critical thinking and judgement about different aspects of life. They are mostly shown as *descriptive* and *narrative* sentences, or even combined:

#### **As descriptive sentences:**

*U g zuekurdolihana e derdhirreze (He was delighted when the moon showed itself and spread rays  
prejshkambitderin lum .(p.42) from the rock to the river.)*

*Ra dielli e ndritidhen e ri, (The sun rose and enlightened the new sail  
Rraj t shkyeme, lisat p r am ripped roots, separate oak trees  
esosjenn vet dijen time.(p.47) and the end of my consciousness.)*

#### **As narrative sentences:**

*Ajombram harroitrupin e vet (Last night, she forgot her own body  
zbuluet naked*

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<sup>1</sup> Martin Camaj, *Njeriumëvete e me tjerë*, in *Camaj-Vepra 4*, Tiranë 2010, p.53 and p.62.

*en m ngjes e gjetipiktur t varun and in the morning found it hanging  
n murin e gjan dhet pash .(p.55) on the ten feet wide wall.)*

*Nisetp rgurbetpun tori (The labourer sets off to immigration  
menjicop qiellin krah with a piece of the sky in his arms  
ekryp detin kutiapishe.(p.71) and sea salt in boxes of pine-wood)*

*Imat ishte (My fadher was  
burr me pamjet trisht , a man with a sad expression,  
druullini pa flet olive tree without leaves  
mekokrat zezan dodeg .(p.83) with black grain in each branch.)*

Indicative sentences have two basic indexes:

**1. Intonation**, which is indicative and calm. The intonation decreases in the end of the sentence. But not always, since this depends on the position of the word which contains the *logical emphasis*<sup>2</sup>, emphasizing that part of the sentence which contains the basic meaning of all the phrase.

*Mbimurin e drit sp rball (On the wall of the light opposite  
ashtnji plumb ibardh .(p.80) there is a white pidgeon.)*

**2. The visual linguistic elements**<sup>3</sup>, such as the verb moods.

In the indicative sentences of this volume the predicate is mainly in the indicative mood, because this shows real facts, and rarely in the conjunctive..)

*Ecikrahas me to (I walk along with the  
n p rdit n e gjat .(p.66) in the long day.)*

*N or ngjasht t'agimit (At 6 a clock at dawn  
iqindronteatysht rgat s.(p.47)he stood by the storm.)*

*Kurhynimysafirin der n'at muzg, (When the guess entered the door in that twilight,  
shtat v llaz n e pat nrand seven brothers felt bad sit'ushkeltembidrrasat thataas if he was stteping  
on brittle boardmbikrye.(p.45) on their heads.)*

For stronger expression there are even sentences with repeated predicate, or with homogeneous predicate.

*E kqyridhe e kqyri e u zhduk.(p.55) ( He saw and saw her and then disappeared.)*

*Ret me rraj t thellan det (The clouds with deep roots in the sea  
rriten e bahenlisa.(p.66) grow and become oak trees.)*

*Mandeshkoi e u kap me t bijt p rpun (Later he went to fight with his sons about  
drenushash.(p.77)doe stuff.)*

<sup>2</sup>Rami Memushaj, *Fonetika e shqipesstandarde*, Tiranë 2010, p.174.

<sup>3</sup>TefëTopalli, *Gramatika e gjuhëshqipe, Sintaksa e fjalisë*, Shkodër 2011, p.326.

As it is seen in the examples given above, the word order is mostly free, rather than regular. This order comes out as overturned because the poet wants to emphasize different sentence parts.

The indicative sentences are seen even as *exclamation* sentences, which, besides their basic functional meaning, express other expressive-emotional meaning, such as: joy, delight, sadness, sympathy, sorrow or even surprise, irony, admiration.

*Askusht mospyes p rprit n e fsheht* (Noone shall ask about the hidden ambush  
*mesdyshkambijve!*(p.60) between two rock!)

“*Shejtmerrsh mp rk t qytet!*”(p.68) (Terrible omen for this town!)

*Ajonukishtefest , pordrek* !(p.101) (It wasn't a celebration, but a feast!)

*...n' agimnjeriubekondiellinsiun* !(p.105) (...at down man blesses the sun just like me!)

All exclamative sentences have an exclamative intonation, where the intonation is high and categorical. They are not characterized by other lexical-grammatical means, such as particles, question words, or even the admirative mood. The indicative form of the verb is used mostly, but the subjunctive is used as well. The word order is also special. Sentence parts which have an emotional character are spotted.

A special type of indicative-exclamative sentences are the *rhetoric question sentences*, which are often noticed in artistic literature. They are similar to the question sentences in form, but resemble the indicative sentences in content, because they serve to affirm or negate something. They have exclamative intonation, are formed by interrogative pronouns and adverbs.

*Çkaiduhej Uliksit Itaka pa grue?*(p.49) (Why would Uliks need Itaka without a wife?)  
(Uliks didn't need Itaka without a wife.)

*A thuei verb t?*(p.95) (Do you think he is blind?- Perhaps he is blind.)

It is used in the meaning of possibility.

The *interrogative question* serve to ask about someone or something, or certainly, to prove something. As a main distinguishing feature they have *the intonation*, which increases at the end of sentence. *The pure dialogical and monological*<sup>4</sup> interrogative sentences are noticed, where those monological are more frequent since this is a characteristic of the poetic in general. They are seen with or without question words.

*Banor t e pyllitp rball pyet n:* (The inhabitants of the mountain opposite asked:  
*vendibrisht , kut'ifshehimsyt* fragile place, where shall we hide our eyes  
*n ballintand pa lisa?*(p.47) in your forehead without oaks?)

*Nuk e ovazaninn kor* (I didn't raise my voice in the choir  
*atykuduhej:prejfrike, turpi?*(p.57) where I should: because of fear, shame?)

*Kush ibanim ngjiqytetit?*(p.68) (Who put a spell on the town?)

There are even not pure interrogative sentences where the sentences included are *the rhetorical interrogative sentences*, which we talked above and indirect question sentences, which are noticed in the form of clauses.

*Sot askushnuk din* (Today noone know *kaindodhiqokthitn kang* .(p.42) what  
*happened to the bird in the song.*)

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<sup>4</sup>ASHsh, Institutii Ghuhësisë dhe Iletërsisë, *Gramatika e gjuhës shqipe II*, Tiranë 1997, p.136.

*Homerits'ierdhingoje me than* (Homer wasn't able to say  
*p rsePenelopaendtep rt me duart veta why Penelope was knitting with her own hands*  
*petkunmagjikt kthimit.(f.49) the magical clothes of return.)*

As it is obvious in the examples those sentences are characterized even from special words, such as adverbial, particles and question pronouns. The word order is also conditioned from these words. Usually those stand in the beginning of the sentence, but we can also notice another word coming at the beginning as it emphasized more. The indicative verb can be in different moods.

*The desiderative and incentive sentences* express the will of the speaker in the form of a wish or request. They have affective content, and that is the reason why they are seen as exclamative.

*The incentive sentences* express order, proposal, advice, begging or invitation. Those sentences have also special elements, such as:  
*-incentive intonation.*

*-some incentive grammatical or lexical forms*, such as that of the verb-predicate. Usually the imperative mood is used, but even the subjunctive is used too. The subjunctive is sometimes accompanied with particles and exclamations.

*Prit, dall ndysh e shtangun* (Wait, dumbfounded swallow  
*meflet mbival ,frym n time...(p.44) with wings over the waves, my breath...*)

*“ Kalojeluminparasosjes* (Cross the river before  
*t dimnit!”(p.54) winter ends.)*

*“At her , del jasht !”-M thamjeshtri.(p.57) (Then, goes out!-My master told me.)*

*N muzgtemaliishurdh , mosprit!(p.74) (At down, don't wait at the deaf mountain!)*

*Hiquasajhije e m prit!(p.79) (Get away from that shadow and wait for me!)*

*E than : askushs'dot lypigjakp rt .(p.101) (And they said: noone will beg for blood for his.)*

*Desiderative sentences* express a desired fact. As a grammatical means they have the verbal form of the desiderative, and subjunctive too. They express wishes and wishes.

*...zemraiplast sy-grizh s* (...I hope the heart of magpie-eye blows up  
*shk ndijashk ndijan'unur.full of sparkles on the tuchwood.*  
*Nat e vetimaplast* I wish the night and the lightning burst  
*mbimalin e that* over the dry mountain  
*mbiandrr n e keqe!(p.75) over the bad dream!)*

We can notice both incitement and desire within a sentence.

*E mosdalt njeri me gishtmbi to* (And I wish noone points on them  
*et th rras : qe, tekjan !(p.52) and calls: here, they are!)*

*Mos e sjellkryetandej* (Don't shake your head  
*e le t bahetfsheht sia* and let the secrecy become  
*rrethip rkryemhekuri.(p.60) a perfect iron circle.)*

Stefan Prifti shows even *prayer and permission*<sup>5</sup> in his sentences where he expresses approval about what is being talked about.

In conclusion I must say that there is no fix border between the types of sentences as they give and take from each other. Human discourse is varied and diverse. The language, with its potencial, give humans the possibility to exchange information among them, to express desires, request, and feelings or even to ask. Thus, we say that language is the attribution of our thoughts. I have to emphasize once more that the poetic of Martin Camaj carries in itself unrepeateable values and unique structured forms which should be taken into consideration in our linguistic studied.

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<sup>5</sup> Stefan Prifti, *Sintaksa e gjuhës shqipe*, Prishtinë 1971, p.47.