

## MARTIN CAMAJ AND THE IMPORTANCE OF THE NATIVE SPEECH

**Majlinda Bushaj**

University of Shkodra “Luigj Gurakuqi”, Shkodër, Albania  
E-mail: mbushaj@hotmail.com

### **Abstract**

Camaj's work can be considered as an artistic enjoyment with much feeling, of the native's nature. Some authentic topics are: nature, solitude, maintaining or loss of tradition, the connection with the roots of the area, social mores and traditions of the area. His language is Albanian itself, with all its beauties, opportunities and bondless skills. Camaj took the language dough of native, used it skillfully, enriched it with words and phrases, with the most impressive new bonds, enriched it with semantic nuances and gave a new semantic dimension. The object of this study is to bring the values of the word in his creative corpus. A conceptual - semantic lexicon field, composed with words in the direct sense of Dukagjin. *bërdhok, cak, cangël, cik, çurk, e bashme, gjallnoj, kajat*, etc. Inherent values are carried in the word of his composition when it comes from direct denominator, to figurative one. Landscape experiences are already replaced by abstraction, cleverness variation, and multiplication of syntagmatic connections of associations. Thus, the meaning of the new semantic word is another indicator that highlights the indivisibility, from the native moisture and the weight of its speech. Another area of lexical semantics, where it is seen the importance of speech of the land where he grew up, are the idioms. They come from all the fields of material and spiritual life and their nominative skills, especially coloring, break and decorate the expression. Greater interests have the toponomastics and the onomastics in composition. The author uses a large number of toponyms as: *Gurra, Fundinë, Maja e Çilkokut, katundi i Vilës, Përtejçafa* etc. The space where the importance of the word Dukagjin is detected, consists of onomatic elements, from the typical provincial felicitations and curses, where it is embodied the mentality and the popular culture.

**Keywords:** *onomatic, toponomastics, leksicon, semantic nuances, etc.*

### **Introduction:**

Martin Camaj is one of the greatest writers of Albanian literature. He is known as albanologist, linguist and scholar of the history of writings and letters, poet and narrator, one of the best known specialists of Albanian studies in the second half of the twentieth century. In his personality are joined two poles of intellectual life: science that requires precision, facts, arguments and poetic art that requires fantasy and artistic spirit. Camaj studied the

mechanism of language in diachronic and synchronic plan. His works in the field of today's language and the historical help the author in the selection of vocabulary of the literary work. Camaj's work can be considered as an artistic enjoyment with much feeling, of the native's nature. Some authentic topics are: nature, solitude, maintaining or loss of tradition, the connection with the roots of the area, social mores and traditions of the area. In his work we can find a variety of agricultural and pastoral settings, purity of speech, and popular idioms, mosaic of clothing and pieces from the environment where the poet grew. We can also find the lifestyle habits, components of the material and spiritual culture and multi-year history of the inhabitants of the country located on the northeastern slopes. So to sum up linguistic tools used and, especially Albanian word, have its determinative weight.

### **Research topics:**

A fundamental feature for writers who rely on national legacy, on people's language and culture is also the expressive and stylistic utilization of the alive verbal material. His language is authentic Albanian, with all its beauties, opportunities and bondless skills. Camaj took the language dough of native, used it skillfully, enriched it with words and phrases, with the most impressive new bonds, with semantic nuances and gave it a new semantic dimension. In his work is united Albanian profound knowledge with linguist work which for the quality and the profundity is comparing to that of Çabej. (K.Topalli, Studime shqiptare I: 85). Camaj wrote in all literary genres. He changes registers of language with finesse and skillfulness but he never breaks away from the language of his place. Inability to return to the home country has been particularly difficult for his personal life, exactly this unfavorable situation for the talented creator, provides the source for quality creations and very important for Albanian literature. Gjetja writes: "...it is difficult to find any other work in Albanian literature so much native land, so much home, so much childhood." (Studime shqiptare 17:55).

### **Data analysis:**

The birthplace of the author has a special significance because the fixed images of nature, people, atmosphere and everything that surrounded him, since he was a child followed Martin in his life. Kadare writes: "*In most of his works ...in their environment, the characters, the air, even healthy jams or turbulent coming from him, are those of the Alps.*" (M. Camaj, Vëllimi I (Parathanie), Tiranë, 2010: 7). According to Koliqi "...this geographic luxury is related to the origin of the writer. Heights of Mountains, or exactly Dukagjin, where he was born, had finally found at their son, his mean of expression." (M. Camaj, Vëllimi I (Parathanie), Tiranë, 2010: 17). Camaj maintained an eternal spiritual relationship with his homeland, through the vision of Dukagjin, as a source of folklore and Albanian oral literature. The rich environment of Dukagjin with the beauty of nature, with smart people and valiant workers, with a parabolic and an allegorical speaking, with volubly and plenty of phraseological units, felicitations, curses and with popular expressions, was not only the source of poet's inspiration, but also the source that kept him alive and facilitated his artistic

expressions. His hometown had a powerful influence in all his works. This can be seen in the complexity of his work that has left us as inheritance. Although it is not easy to define elements that show the weight of native speech, we can mention some of the main aspects of the elements where the weight of the native word is displayed prominently. It is obvious that major works of Camaj are entitled as disasters such as: *Shkundullima* (the earthquake), *Rrugnaja në mars* (the snowslip). The names of characters and in particular their mentality are clear reflection that he received from his birthplace. The characters of his work are generally lonely people, living in a harsh natural background, with docks and self governance too harsh, but dignified. Of particular importance are the images that are taken as symbols in his work.

The researcher Sh. Sinanaj in the analysis of the work *Dranja* counts 70 words signs as: **mountain, oak, river, season, turtles**, etc. which he considers “*part of the traditional Albanian mindset, of the old traditional superstitions of Albanians highlanders the Albanian ethnographic speech code.*” (Sh.Sinani:38). These names and their appropriate use, give special value Camaj's work, but also demonstrate a strong relationship between the author and his birthplace. What makes him special is the use of a rich vocabulary. The works of Camaj bring lexicon from the depths of centuries and the twentieth century, by Albanian and Arbëresh environment. His creative work in prose and in poetry is completely described by the atmosphere of the area of Dukagjin, Temal, Prekal, etc.

The word weighs and proclaims, it has the smell of the mountain, vitalizing of fruits, rays of trees, weights of Drin and sighting of the Alps, the smell of mountain ranges, the appearance of mountain belts etc.

The object of this study is to bring the values of the word in his creative corpus where feels the weight of the native speech.

A conceptual - semantic lexicon field, composed are the words with the direct sense of Dukagjin, that lead through masterful artistic construction: home, garden, field, mountain, streams, brook, all environment from where the poet comes, the environment of all Albanian E.g. *Tisi, breu e pisha janë druj virgjën dhe e lypin vetminë.* (Dranja: 80). *Vjeshtë. Era e mollëve, e pjeshkave dhe e rrushit erdhi prej kodrave të ndrituna.* (Dranja:92).

Special and specific nature, is derived from the language used by him. Literary geg is not only the poetic language in poetry and prose but also in the linguistic and literary studies. Thus, the craggy mountains, springs, river valleys, bushes or trees are become part of the work of Camaj.

Works of Camaj are considered as “*a living proof of deep knowledge of popular treasury and his ceaseless work in the field of language.*”(K. Topalli, *Studime shqiptare I*: 86). The writer is totally trapped by his childhood and youth memories and spiritual homeland that took him away, not to see it again.

Great river of Drin, raised in villages near the precipice of its rocks are orientation names throughout his prose. The toponomastics and the onomastics have a great interest in his composition. In deed toponyms are numerous. The author uses a large number of toponyms mainly of Dukagjin as: *Gurra, Fundinë, Maja e Çilkokut, lumin e Vilës, katundi i Vilës, Kroni i Vjetër, Shkorreti, Përrovi i Thatë, Përtejçafë, Përrovi i Mbyllë, Shtëpia e Pemëve të thata, Kurti i Pemëve të thata, vargmali i Kunorës, Curri i Kingjave, malet e Kunorës, Guri i Gjakut, mali i Fezës, Fusha e Plancit, Guri i Korbit, Uji i Vokët, Lugje të Verdha, Qyteza e sotme, Katundi i Paemën, Troja e vjetër, Suka e Poshtme, shtëpia e Çukut, Çukajt, Ripa e epër, Ripa e mesme, Ripa e poshtme, Qytecë, Ara e Keqe, Kapërçelli, Cukal, Qeta e Berishës, lumi i Kirit, rrafshi i Dukagjinit, Malin e Shejtë, Maje e Kurorës, Trush, kodrat e Rrencit, Përroi i paemën, Ndërsana, Udha e Breshkave, katundi Shllin etc.*

Even when events are placed formally in other environments, like those in the novel "Shkundullima" in which the characters and subjects are set in an Arbëresh village, still under people and the environment that the author describes are discovered highland and highlander. At the mouth of the characters the author puts old words of province, but used with surprising accuracy with a sense that leaves no room for doubt or duplicates. These words serve to check dictionaries that in many cases do not give the exact meaning E.g. *Shqimth* "dandruff" (Fjalor 2006 pg.1047) with shqimth "doorstep; a tall stones, such as the width of the door, but also a piece of the girder, that is placed at the entrance of the door." *I tha se hymja në qendër do të zvarritej e çka ashtë ma keq vështirë se do të vendosej ndokush t'i shkelë në shqimth të derës një i koboja si Voni pse asnjë familje si kush nuk paska vajzë për të.* (Karpa: 21).

His language is rich with dialectal lexemes that are reflected in popular language. Some of the author's words are still in use the author's birthplace, but are not included in normative dictionaries. We find a lot of words and expressions of Dukagjin as: **biçak** "a small knife"; **cik** "whey" **çuklajë** "cluster of hills"; **kajat** "the old cabin"; **katua** "basement, undercroft"; **plajtë(e)** "flat"; **shmirjak** "friend of the mountain in grasses, those who come together in the same place to feed cattle"; **çakla, shokë, lëpozë, berr, bërsi, gëvalle, gjalmise kaçinë, kallcë, kithi, shkandull, dangë, zgurë, sendgja, shqitëz, gërlac, gopç, neth, terramot, nusak, buzanë, rrëfanzë, strugë, shqekë, i cokatun, krekcare, strukshëm mis, ngatërr, nergut, zhaurime, syzoj, zbruj, spetull, thrap, i lëbyrët, lëpushtë, kaploj, e lëkuqme, i thukët,** etc.

These and many other words Camaj took from the dialects of Dukagjin keeping alive his contact with his land, with his native language. The figuration used in Camaj's work is rich, unique. Inherent values are carried in the word of his composition when it comes by direct denominator, in that of figurative. Landscape experiences already replaced by abstraction, cleverness variation, multiplication of syntagmatic connections of associations. Thus, the meaning of the new semantic word is another indicator that highlights the indivisibility, from the native moisture and the weight of its speech. Camaj gives new meanings, rare words often figuratively, making usable for the Albanian language.

The word “**kreckë**” meaning “tree of warm countries, as panja” E.g. *Tue u përshkue nëpër strofullin e dhelbnave i kujtohej se ishte mbajtë për degë të një krecke, shej i pa farë vlere sepse krecht buzat e Drinit në atë rrethinë ishin të veshuna në lisa kreckash që kishin marrë me u ngjethë njena mbas tjetrës përlyeshëm.* (Karpa: 156). Camaj use the word **kreckare** “the sleek, beautiful”. *Shiko tha ky me vete, si ec tue herë në një krah, herë në tjetrin me lëvizje aspak kreckare, pa ia vu se ku po i bie kamba ashtu si i ka hije një vajze të pakeq që ende se di se ka një korp për martesë.* (Karpa: 20). One of the figurative meanings of the name of the plant is related with the severity that comes from pride.

The word *ndeshtrashë* is not reflected in the dictionary of 1980. It is explained by T. Osman with the same meaning as is used in Camaj's work “an unforeseen occurrence, or an event in life” (Tradita II: 113). The figurative meaning of this lexeme is: the risks, difficulties, suffering, etc. E.g. *Frymor i ndërmjemë mes sisorëve e atyne që pjellin vezë, di të ngrëhet rrëshqanë e të çohet më të katrat për t’iu shmangë ndeshtrashes së zezë.* (Dranja: 31).

The word **arnyell** is found in the dictionary of 1980 with the meaning “pine type” in work of Camaj this word gets stylistic nuance. Here the word is used in the sense of “uniqueness without other models” E.g. *Kola, fjalëmbarë e i kuptueshëm, don me thanë, prore gati për t’u bindë e pranue çdo pikëpamje të huej e cila s’i sillte atij dam, e quente Nikën arnyell i vetmuem mes ashtës, pa arnej të tjerë pranë.* (Shkundullima: 23).

The word “**e kokërrueme**” is found in the dictionary of 2006: 473 meaning “I do a staple grains grains”, here the word is used “houses that are far apart” E.g. *Edhe në shekullin e kaluem, si sot e kësaj dite, thashethanat nuk kishin qenë të çrranjosura prej gojës së gjindjes të këtyne viseve me lagje e shtëpi të kokërrueme brinjash e luginash sit ë kishte qenë secila sosh dikur farë e hjedhun prej një grushti e ma vonë të ishin rritë të mëdha aq sa ishin.* (Shkundullima:13).

The word “**çengel**” is found in the dictionary of 2006: 151 meaning “crampon for hanging, or to catch something; grab, coupling, hook, drag, the gaff” here the word takes a new meaning "strong, powerful" E.g. *Duert e tija çengela i ndiente si me qenë të ngrimë në krahë.* (Djella:70).

Interestingly, is the tracking of words with second meanings in some particular phrases as: **Çakël**” *Unë jam një çakël, Lule...* (Lirika: 69); **kulej** “water level falls”...*shtrati i lumit kulej pakëz,* in the dictionary of 1980, compare. *kul* f. 908; **tjerr** “extend” *Pa e tjerrë gjatë, u përpoq t’ia mbushë menden vetes se të tri tiparet dalluese mbështeteshin në ndryshimet e gjinisë e të moshës* (Karpa:19); **buzëhollë**, *Për Dranjen buzëhollë, lëpusha e laknës së huej nuk e ka shijen e duhun e njomësinë e avullit i cili, as me qenë pëlhurë, i mëveshet bimësisë buzë Drinit në mëngjes.* (Dranja:66); **kulloj** “carefully review” *Për ta kullue mirë këtë punë, u ula në pushim atje pranë me sy të ngulun në një katror të pangjyrë mbirrashtën e saj.*(Dranja:57); **shtryll** “mull over” *Vendasit janë të ngimë me gjithçka...dhe me fjalë të bukura që për t’i kuptue do shtryllë truni;*(Karpa:14); **Ashkël jam, Lule...** (Gedichte: 22); **U mprehën** *sytë në breshkën, vajzë picak e marrshme.* (Dranja:64) *E dimë si të ka kërcye zemra*

*në atë fill!* (Dranja: 20) *Si vajzë që rritej shpejt, dhe shpejt që don me i qit fat vetes e me dalë nuse, ajo më lëshoi një shikim të shkrihtë.* (Dranja:30). etc.

These second meanings some direct and some figuratively, used skillfully by the author, enrich string of words, bringing a contribution in this direction.

Another area of lexical semantics, where it is seen the importance of speech of the land where he grew up, are the idioms. They come from all the fields of material and spiritual life and their nominative skills, especially coloring, break and decorate the expression. They are one of the main characteristics of the vocabulary of Dukagjin. Camaj tends to give new nuances of expression in speech. This is one of the features of his style masterfully conducted in strict accordance with the regularities of language. At the same time creations, reconstruction of his transformations and the very striking and functional usage give a new support to the phraseological units processing of Albanian.

The use of highly effective means of expression gives his exciting figurative language an influential force large enough. It expresses the deepest nuances of thought and the feelings of the author. His phraseology is rich, diverse and numerous and has irreplaceable values. One of the style features of Camaj is that he skillfully uses some phraseological units one after other and uses them to characterizations through opposition, to reinforce or to conclude an opinion E.g. *Iu morën mendët dhe u ul ndenjë në fundin e shkallave mermeri te hymja kryesore; prapë iu ngjit fjala për fyt e mbet me gojë hapët,* (Karpa:31); *Meqë Kronisti i rrinte gjerzë mbi krye që të mos ta humbte sysh dhandrin e ri, Voni mori shkas dhe u shkëput nga përcjellësi për tu thellue në vrojtimin e pllakatave...*, (Karpa: 30); *Por, prapë tha ai me vete, vajza po sillet fare shkujdesshëm si mos me ia marrë mendja aspak se dikush nga mbrendë e vëren pa marrë frymë.* (Karpa:31); *I kësaj mendjeje jam edhe unë se ke pa andrra me sy mbyllë ose të hapun.* (Karpa: 22); *Voni iu lëshua punës me mish e me shpirt.*(Karpa: 81); *Atëherë, ti thue se për të na ba qefin ne, qenka veshë me iu dhimbë gurit e drunit?*(Shkundullima:249); *I acaruem kapi një bisht shati dhe solli me të, në Lenën, e cila shtërngoi dhambët për ta bartë trimnisht rrahjen e burrit, pa qitë za goje dhe pa i ra syve qepallë.* (Shkundullima: 9); *I jati kujtohej se nuk e kishte bjerrë kurrë shpresën dhe i jepte zemër.* (Shkundullima:165); *Thueji atij që ishte këtu: mos mu sill nëpër kambë se ma sheh sherrin!*(Shkundullima: 251). *E thante në vend shpendin në pikë të gjumit.* (Shkundullima: 63); *Andaj, vend e pavend e lëshoi gojën kundër t'et.* (Shkundullima:35). *I shikonte të bijtë syhapët, i mrekulluem, si të kishin pikë prej qiellit ose mbijtë prej dheut.* (Shkundullima:8).

Another space where the importance of the word Dukagjin is detected, consists of onomastic elements, from the typical provincial felicitations and curses, where it is embodied the mentality and the popular culture. Felicitations: ...*mirë se vjen ti e kush na vjen me kambë të mbarë; Të ligën, or bir, ty breshka e zezë!* etc.

Curses: *vofsh e mos kthesh kurrë ma në plang!; pash kryet e kujt ke; vaj për ty nëse të merr gjumi; këput e sos!* etc.

With interest is the use of proverbial expressions, wise words created by the author by popular means. The linguistic expression agrees with the content and gives its emotions and attitudes. E.g. *I kish pri zani i keq; drapnit në thes i del maja përjashta; koha asht letër e bardhë; Faji i njenit – rreziku i tjerëve!; fol me ju e rruej ve; një rrugë e dy punë; kush tallet me të tjerë, vë në lojë edhe veten* etc.

A prominent component of the work of Camaj is the purity of the Albanian language. He fought foreign word strikingly. In works of Camaj we find a fairly substantial amount of words, which he uses to avoid foreign relevant words. Plenty of linguistic creations can be used quite successfully along synonymous, the loan-words, with the tendency to pull them out. Camaj to maintain the purity of language along with his creations that are mainly semantic, uses common words of Albanian or the dialectal vocabulary, words created by previous writers.

Thus, the name **barnatar** is used instead of pharmacist. E.g. *Voni, për shembull, ishte barnatar, zeje ma e çmueshme se ajo e mjekut!*(Karpa: 5); the adverb **deshtas**, as an Albanian word from a verb root is used instead of borrowed words **enkas**, **kastile** and **postafat**; E.g. *Por ky doli i terun, arrë (kur e hoq mantelin!) shëndosh e mirë dhe shkeli në dheun e Karpës ku e priste një jetë e vështirë sa që shpesh ma vonë do t'i shkojë mendja se do kishte ba ma mirë sikur **deshtas** të ishte mbytë në lumë.*(Karpa : 7); **erëtim** is used instead of flavor: *Në shtëpinë e lashtë e të lëshueme/**erëtim** ngjyre rraqesh të përmykuna* (Poesie :128); **tytësi** “empty place, grykë, zgavër” is used instead of **boshllëk**: *Fjalët shterpa kumbonin fort bukur në **tytësinë** e hapësinës rreth pishinës.* (Karpa : 50) etc.

## Findings:

The loan-word from Turkish *tamam* Camaj replaces almost in all his novels with the word “**shì**” of the northern dialect. E.g. *Tue dalë në punë katundësit, ata ma të vjetrit, këqyrnin në brijën e malit: secili dinte se kur reja ulet e mbulon timba e curra, **shi** aty në gjysmën e brijës, si hi i hjedhun me grusht prej së naltit, jo atë ditë, por të nesërmen do të binte shi.*(Shkundullima: 113); **Shi** te kambët e përmendores...(Poesie:72); **rrokaqiej** is used instead of grataçiel: *Në nadie rá dielli e zbeu/faqet e **rrokaqiellëve**.* (Gedichte: 40); **bujtë** instead of accommodation. *Mbas çka u tha, kjo borë ende nuk e paska ngulë kambën në tokë andaj ashtë si ai miku i largët që **përbuhet** dikund një natë e të nesërmen ulet teposhtë brijave e bie në lumë ...po due me thanë bora.* (Shkundullima:161) **i njëmendë** instead of **real**: *Deshi me thanë edhe se ai fliste mbi vetje të **njimendta**.* (Rrathë:160); the word katastrof/ë-a, is replaced with the Albanian beautiful word of Gheg dialect **zezon/ë/a**. *Shkundullima paska dalë prej detite qenkej për udhë me ardhë e me ba **zezonën** në njerëz e sende.*(Shkundullima:116); **njënjëshëm** instead of identical. *Rropullima e ujit, jo njënjëshëm, përplasej si krismë curresh të hjedhun prej majeve të shkambinjve në pellgun e lumit.* (Shkundullima:48); **tejzat** instead of chords etc.

## Conclusions:

The work of M. Camaj is the most powerful expression of the values of the Albanian language, of expressive limitless possibilities of the vitality and strength of magic word. In his work behind every word and expression is felt the pen of a master of the word that requires the word, selects with rare insight with a scientific and literary language evaluation.

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