

ASPECTS OF LANGUAGE ANALYSIS IN ÇAJUPI'S WORK

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Abstract

Our study intends to analyze some aspects of the language of Çajupi's work, one of the most prominent authors of the artistic literature of the twentieth century. Based on the language of his poetry and dramatic work, we will highlight some features in the lexical, stylistic and word-formation aspect, in order to appreciate this distinguished figure of our literature completely, not only in the literary aspect, but even in the linguistic one. The methodology used in this analysis has a complex character, combining the descriptive method with the analytical and the synthetic one. The examples collected from the author's material will serve to make the theoretical issues concrete. The study is the result of a deep and multiple-plan analysis of Çajupi's language, where the main study objective is a considerable part of his poems, comedies and dramas. A special attention is paid to the expression means, to the way they are composed and to their stylistic function. We are specifically focused even on the irony and satire, figures which were used very often by the author to whip those negative phenomena he noticed in the society of the time where he lived. This style and language distinguished him significantly from the predecessors and the contemporary authors and at the same time guaranteed his longevity in the memory of the readers of all the times. The study of the language Çajupi used in his works, considered in several aspects, will give us the opportunity to know that rich material and spiritual culture which is expressed via this language by the author. Furthermore, it will also provide us with a clear vision on the development level of Albanian language during this period.

Keywords: *lexical, stylistic, irony, satire, poetry, dram.*

Introduction:

Nowdays, linguists are devoting special attention to the study of language in fiction, not only for young and contemporary authors, but also for old authors of our literature, that with their work and their activity have left incredible trace on history. One of this figures is Andon Zako Çajupi, a poet and a remarkable thinker of our national renaissance.

Çajupi contribution to Albanian literature, and not only, is very precious. He wrote and published volumes of poetry, comedy, and tragedy, wrote prose and journalism, and also translated into Albanian many beautiful fables written by the famous French poet, La Fonten and Hindu literature.

Scientific methods:

In this paper, the methodology used in the analysis has a complex character, combining the descriptive method with the analytical and the synthetic one. The examples collected from the author's material will serve to make the theoretical issues concrete.

Data analysis:

THE MAIN FEATURES OF LEXICS AND PHRASEOLOGY

Çajupi's work inside and in its form, is deeply popular, because it reflected the people's concern, their soul and their dreams with a simple and understandable language for them (Xhaxhiu 1981:28).

"These poems that come today to light are written to confess that Albanian is a language as many other languages, even better. Albanian language, albanian brothers, is the language of Albania; that language that our mother talk to us since we are in cradle; the language of Scanderbeg and our ancestors that have honoured our country ..." (Çajupi 1902:3)- Çajupi said.

He expressed high appreciation for the language through a very original composition that is distinguished for its particular voice and great strength of his linguistic expression. His verses are a direct expression of the most current issues of the time when the poet lived and worked.

Rich content, harvested from his work will serve us to illustrate these features.

The interaction and the impact of folklore became creative impact that is felt in all the works of Çajupi. Popular phraseology and lexions have given beauty, simplicity and sincerity to the expression of poet feelings and thoughts. Words and expression of popular lexicon such as: *sos, kuvendoj, qas, të piqemi, më të mëngjër, kandiset, fiqiri, qederi, sëra, ca petka vëra-vëra, të vdeç, të lëvdonjë, gjegja etc.*, gained poetic value in its verse and indicate clearly the poet's connection with folk tradition. For example: *Mike pse më prish fiqirë/përvëlon si zjarri?*

Clarity, simplicity of expression, rich linguistic figuration are specific features that carries the language of people. These features that lived in their language, according to Çajupi, needed to be confirmed through written works. Following this path, Çajupi gave a valuable contribution to the enrichment of Albanian with popular phraseology, with fresh and vivid expressions (Bulo 1966:109). Phraseological units provide emotional coloration to verse, as well as express the attitude of the poet. This units are: *bëj këmbët bigë; këput qafën; lë shëndenë!; si buka që ha; heq shpirt; nuk kërren asnjë fjalë; fjalët i merr era; si dy e dy bëjnë katër; u pjell mendja; s'më dërsin veshi për botë; nga hunda s'më heq dot kurrë; u hante koka për brirë; nuk pa ditë të bardhë; s'ia diti kimenë; i ka marrë koka erë; për të pirë në kupë etc.*

Mendja ju turbullua

Mua të më vënë brirë!

Vë brirë is equivalent to *turpëroj*, but in difference from the word, the phraseological unit has a deteriorating coloration and ironic, it is preferred to be used by the author in these verses.

Çajupi is a immediate successor of Naim. His work are fed with images, ideas, and figures of oral poetic creativity. But a great expressive force to this verses give the figures of meaning, words and expressions as well as sound images. Figures such as: metaphors, comparisons, epithets, antithesis, hyperbole, exclamatory, repetition etc., we find endless in his poetic and dramatic speech.

STYLISTIC FIGURES

Metaphors: *fluturon dashuria, ma paske gjuhën bilbil, zemra bëhet behar, zemëra jote u bë gur për mua etc.*, are beautiful expressions that show sensitivity and richness of the spiritual world of the poet. Village life with its natural beauty, with all worries and concerns of people who live there, will take the right place in Çajupi's creativity. Çajupi is the sweet poet of the village as well as of the city (Bulo 1991:110). With details of this wonderful nature he would adorn his verses through the figure of comparison. For example: *shket si ngjalë, nusia si zog deti, faqekuqe si një shegë, koka më digjet si furrë, të ëmbël si shqerrë, zë si shpellë, paske trutë si hirrë, si një zog në kafaz, si burim i venë lotë, si sokadhe, si mollë e pabërë, si hënëz e plotë, leshërat prapa krahëve hedhur si kurorë, e bardhë si borë, goja jote si qershia, etc.*

With the figure of comparison are constructed verses of erotic lyrics, where is described the beauty of the beloved girl, feelings of the lyric hero that are very human and concrete. This lyric even today is fresh, pleasant and with communicative force. For example: *Leshërat e tua posi pendë korbi/Ballëtë si diell, faqetë si mollë/Sisetë si shegë, dhëmbët si thëlpënjë/Buzët si burbuqe, sytë si gështenjë/Dora si dëborë, fjala jote mjaltë.*

Not infrequently we find in verses the figure of similitude, extended comparison that lies in more than one verse by enriching the thought. For example: *Si dallëndyshja vete në vend tjetër/Dhe kthehetë prapë në fole të vjetër/Ashtu zemra jote mundet të kujtojë/Mikn'e djalërisë dhe prapë të dojë...*

Social problems that were treated in the poetry of Çajupi start with the enslaved state of the albanian women, to emigration as a bitter wound of the time, to the discovery of contrast between the privileged minority and the poor majority, between wealth and ignorance, between redundancy and poverty etc. (Haxhijaj 1978:9)

To reflect this, the author uses words with opposite meaning, antonyms, for example: *zhvish-vish, lerë-vdesëm, pleqtë-të ritë, i zi-i bardhë, të pasur-të varfër, korr-mbjell, dit'-nat' etj.*, that serve to build antithesis and contrast by doing his poetic discourse more powerful. For example: **Zhvish** rrobat e robërisë mëmëdhe/**Vish** armët e trimërisë se ke ne!; **Kemi lerë e do të vdesëm**; **Të rrojnë pleqtë/Të vdesin të ritë**; **Kasap i zi/ me zemër të bardhë**; **S'kish të pasur e të varfër**; **Kur të korr e kur të mbjell**; **Turpëronem dit' e nat'**; **Moj mike kush të gënjeu/ Dhe të shiti a të bleu?**

Another figure that beautifus verse and make it more impressive, is the figure of hyperbole, which is obtained more often in erotic and patriotic lyrics to give to many situations, quality, condition. For example: *Treqind lebër qimeverdhë/Te Gryk'e Kuçit u derdhë; Trimërinë s'ia nxë dheu!; Po thërret sa tundet vendi etc.*

Within poetics of Çajupi we find on ironic attitude toward backward customs, against religion and again God, when he builds interrogative sentences that remained without answer. For example: *Pse u bë nga Perëndija?/Mirësia, ligësia/Që të vuaj njerëzia/Gjithë këto të këqia?*

Even the grotesque obtained by the verses make you excited. For example: *Gjithë jetën nën urdhër/Qeseja si kokërr udhër.*

Çajupi's poetry are imbued with deep regret and sorrow for the people, on whose shoulders the burden of heavy social injustice. Examples: *Oh, të zestë punëtorë!/duke punuar qanin/se sa me kamçik në dorë/i qërtonin e i rrahnin/Dhe mos i godisnin pak!/bobo arapët e mjerë!/i rrahnin sa u del gjak/dhe sa vdisnin ca të tjerë.*

This sense, as well as the feeling of love, with it's bipolarity, joy and the pain that causes her loss, you can find the beautifully expressed through gaspind. This direct intonativ blast arise due to the serious condition in which Albania is, other times it is an expression of concern by the departure of youth, love etc. For example: *O moj Shqipëri e mjerë?; O pëllumb i shkruar!; O moj portë, moj e shkretë/Mos rri mbyllurë përjetë!; O kaur o këthatë!; O korrik,*

o faqezjarr!; O patrik o kryerëndë!; Obobo sytë ç'më panë!; O lum e përrua?; O mik të kam gjetur!; O ju të ra dhe të ri!; Moj e mjera grua/Ç'e do burrë zinë!; Obobo e ububu/Mikia ndër mënd u vu/Në shtëpi të saj më shpu...etc.

As seen from the examples above, examples of exclamation in Çajupi's verse, are of different types: a) simple: *o, a, oh, ah etc.* b) derived from simple words (with conversion from different parts of the lecture): *o burra, e zeza, lum etc.* c) absolute are even the exclamations formed by the attachment of two or more separate words: *obobo, ububu, tungjatjeta etc.*

Poetic language of Çajupi is organized beautifully and rhythmically through repetition of the words and group of words in verses, to reinforce artistic expression or to convey specific emotional state emphasized the emotional and psychological conditions.

Anafora obtained in the following verses makes the thought more concrete. For example: *Bëre pemëtë me fletë/Bëre dimër e beharë/Bëre arinë dhe denë; Qani pyje, fusha, gurë/Qani male me dëborë!; Me zë të madh si shkëmbi/Me zë të madh si gjëmimi.*

Equally rhythmic are the verses where is obtained epanalepsa. For example: *Mbeta more shokë mbeta; Kurbeti shokë kurbeti; Duro, varfëri duro; U tretë, Gjon Lek', u tretë!; Bariu, shokë bariu etc.*

Elegance is also in the Çajupi's verses, because of the ellipsis figure that is obtained there. For example: *Malet me gurë,/fushat me bar shumë,/arat me grurë, më tutje një lumë.; Pika-pika bie shiu/dhe dëbora flokë-flokë,/vetëtin e fryn veriu,/breshëri kërcet mbi tokë; Mor zot, pse dëm fjalët? etc.*

Ellipsis phenomenon is natural or better said, regular language, defined by various reasons, subjective and objective, that's why it can't be linked with every degree of consciousness, because language as thought, realized in a subject have an objective existence (Prifti 1966:133). As our people say "i bie shkurt", the man, moreover, our poet, makes jumps aside, consciously or unconsciously what can be implied. That's why we don't consider Çajupi's style as a *poor* style, but the phenomenon that comes due to on *economic principle* which watered down everything that is not essential for the opinion.

Eliptical shape is the shape *u* that comes to the verses, the final reduction of the personal pronoun *I*. For example: *nga u ç'të ligë ke parë?; hëngra dhe u mish njeriu;* or the incomplete writing of the verb *qan*, names *revole, telefon* etc., example: *ç'ke që qa prapë taninë?; nga një revol!; mund të na vijë një tel;* or the reduction of the consonant *j* as in the examples: *mbai për vete, vi rrotull etc..*

Phonological reduction is the result of linguistic economism, which is more spread out in controversial discourse and from there is transferred in poetic language (Islamaj 2008:257).

It is proved that the composition in Albanian language is a type quite developed and popular (Thomai 2006:182). Çajupi composites are popular forms with emotional colouring and with high expression. Such as: *dorështrënguar, mustaqemath, meshollë, syzezë, gushëbardhë, kokëshinik, rrënjëdalë, mendjeprishur, zemërlig, zemërmirë, qimeverdhë, zemërderr, mendjelart, zemërtrim, punëbardhë, punëmbarrë, fuqiplotë etc.*

WORDS WITH SPECIFIC CONSTRUCTION

Çajupi's composites are generally formed by the union of anominative and adjectival theme such as: *dorë+ e shtrënguar, mes+ i hollë, sy+ e zezë, gushë+ e bardhë, zemër+ e ligë, punë+ e bardhë etc.*, where the second limb determines the first. But there are also constructed from composite limbs name+name such as: *kokë+ derr, kokë+shinik, zemër+ trim etc.*

According to the lexion and grammatical value, these words have a adjectival value with a function of characterization for remarkable and loving people as Naim. Example: *Vdiq Naimi, vdiq Naimi,/moj e mjera Shqipëri!/ Mendjelarti, zemërtrimi/vjershëtori si ai!;* But even when

the author want to use the irony, hit as in the case of the Sultan, Çajupi uses a composition where you can find aggravating coloration as: ...*gjakatar e zemërderr/nga frika më bëjnë nder; Naum kokëshiniku; Adhami dhëmbëdali; Qysh të flerë punëlumi? etc.*

With interest in the works of Çajupi are formations with superimpositions of which we have separated the adverb *tërvit*, which is a result of the group of words *tërë vitin*, which clearly shows the tendency towards lexical tools to syntethize speech in Albanian. Example: *Tërvit kishi t'ëmën me ethe.*

Another feature of Çajupi's language is that in accusative, prominent forms of names with vowel, prevails the oldest form with the ending *-në*, which is added to the nominative's. Example: *gjaknë, shkrimnë,*

helmnë, synë, shëndenë, çifutnë, mbretnë, shoknë, denë, dhenë, cinë?(cilën?) etc.

In Çajupi's verse we can find many dialectal words and expression of south. These words and expressions of the south, that show his strong connection with home town, Sheperin, Zagorinë, put a stamp of authenticity to the work of the poet. The dialect of "labërishte" as well as the influence from folklore, they find clearest expression to the forms of verbs. They occupy a considerable place in the verses and belonging to different times and ways.

ISSUES OF VERBS USAGE IN VERSES

Basic understanding of present simple in the indicative form, is to show the accomplishment of an action, in a time, that includes the time of the lecture. But this time is used with a sense of indefinite time and in some circumstances even with the sense of the future and the past. Coupled with the particle "po" the verb in the present tense, express a separate action with regard to continuity (Demiraj 1971:49). For example: *gratë për punë po janë etc.*

Verbs in the present simple, in the passive form are dialectal forms. Example: *zemëronem, turpëronem, mendonesh, tmerronem, bënet etc.* The same happens with verbs in present perfect which are typical dialectal and popular. For example: *u munduash, arçë, keshë, njojta, fleta, përdredhën, presën etc.*

Special coloration have the verbs that are future forms in indicative mood. For example: *A do të çjerç artikullin?; Do të shoç...; Do të humbsh edhe ti të ritë; Ç'vajzë do t'i apëm grua?; Nuk do të më ndëgjoç?; Ço të shoç? etc.* On the subjunctive mood, present tense, the verbs come in the form: *të shomë, të vdesën, të flasëm, të vdeç, të sheç, të munç, të preç, të apç, të flaç etc.* In passive form we have: *të lëvdonem, të kthenem, të luftonem etc.* While in imperfect time draws attention the form: *të lëvdonjë, të këndonjë, të ngrenë, të dëgjojë, të shojë etc.*

Another feature is the use of congratulations and curse. Generally they are at the present time. Example: *Rrofsh e qofsh e gëzofsh!; Qofsh zonjë e madhe!; Ti që vure sot kurorë /Pagëzofsh edhe me dorë!; O priift, mirë se urdhërove/ Rrofsh e qofsh që më nderove!; I zoti i shtëpisë rroftë/Dhe djali ju trashëgoftë/ Si bleta të shtonen! / O liri të qofsha falë! / T'u bëftë balta ergjënd; Lanet paç moj dashuri/ se më trete si qiri! etc.*

Verse that carry curse, typical popular, are built with causative verbs. Example: *I marroft zoti!; U djektë gjithë Shqipëria!; Po të mos më dalç përpara tjetër herë!; I kripsha trutë!; I dalçin që të dy!; E gjetë nga perëndia; I vaftë shpirti në ferra!; Fjala mos na daltë e marrtë dhenë etc.*

As for the verbs in the imperative form, Çajupi like using dialectal forms, by using diversity in his poetic discourse. Example: *ëndërrit, le mor vëlla këto fjalë..., merr e kqyr dorëshkrimet, le moj grua ta thërresë, përpiaqi për Shqipërinë!*

Will not leave without mentioning the participle form of the verbs *sjell, lë, bie, hyj, rroj, vuaj, pandeh, vij*, which are old and dialectal forms of the word. Example: *sjellur, lënur, rënur apo rarë, rytur, rruar, vuar, pandyer, ardhë etc.*

ADVERBS AND PREPOSITIONS

An important role in Çajupi's verse is the use of adverbs. Most frequent is the use of adverb *tightly* but also adverbial locution formed by the repetition of the same words. Example: *fort mirë, fort bukur, një abetar fort të mbaruar, në je i gjatë fort, gëzohem fort ose dora me dorë ...we say that, bar i mirë një me një, motë mot që rrojtëm bashkë* etc.

Another feature of Çajupi's poetic constructions are also prepositions. The most used prepositions is *ndë*, example *ndë mes tënë!*; *ndë kishë* and *ndë mulli...*; *s'ke qime ndë krye; ndë vështë të jem a nd'arë?* etc. This prepositions also comes into the form *nër* example: *Eja nër mënde*, or with the prepositions *për, ndëpër*, or with prepositions *në, ndënë*. Also we can find in verses the preposition *më*, example: *më tetë* and *përmi*, example: *gjithë punët përmi mua* etc., where the sound *b* is fallen.

Even the dialectal language used by Çajupi, his fight against the purism (which is a merit that should not be watched with regret) are expressions of his connections with the folk tradition, the high valuation that made it popular language. For the renaissance it was a urgent task the fight to purify the language and enrich it. Like other Renaissance, to Çajupi, "language is strong element necessary for the preservation of the breed". "*The Albanian language-he writes- is insufficient scientific and literary language, but it has remained pure, expressive*" (Çajupi 1957:319-320).

Despite the effort and care that Çajupi showed to Albanian language in terms of cleaning and enriching it, has been observed that words that are incorrectly spelled in place of the consonant *e* is used *ë*. Example: *vrënjtur, qënka, ndënjur, gjënden, çmëndur, etc.*

The words: *kupëtove, rrojëmë, afëruar, leshëtuar, tepërove, etc.*, are written with the vowel *ë* between the letters, contrary to our language norm. Also, a considerable number of words are written with *ë* in the end of the word, but it is sometimes justified for reasons of preserving metrical accent. For example: *kryerë, nukë, kaqë, i vogëlë, kam shkruarë, i shkëlqyerë, dihetë, botënë, dridhenë, mëmatë, armëtë, vluarë, martuarë, turpetë, shkronjëtorë, kombinë, shpirtinë, folë* etc.

Conclusions:

On literary studies is often stressed the importance of Çajupi's creativity in the development of the literature of democratic power, which is to be formed in the years 30's of this century (Haxhiaj 1973:192). This creativity was important in terms of creativity and delivering the Albanian language, language that is being waged and best meet the demands of the Albanian for the exponents and this is rapidly moving towards main streaming the codification as a result of their dedicated work.

Finally, we note that Çajupi in his poetic discourse, forwarded to albanian reader through a clean and rich Albanian. He didn't use the foreign words and complicated structure of the verse. With words like honey to this language, Çajupi made immortal in his verses love for the country, heroism, honor, loyalty, bravery and human love to be transmitted to the generations as a national value. He enriched the language with expressive means. Ultimately, it was what he wanted and intended through his work, when to say: "...to form our language, to sharpen, to write, to speak"(Shuteriqi 1973:390).

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