

# Rumeli

## RUMELİ İSLÂM ARAŞTIRMALARI DERGİSİ

مجلة روم ايلي للبحوث الإسلامية | Rumeli Journal of Islamic Studies

ISSN: 2564-7903 • Yıl / Year: 4 • İlkbahar / Spring: 2021 • Sayı / Issue: 7

# RUMELİ

İslâm Arařtırmaları Dergisi

مجلة للبحوث الإسلامية

Journal of Islamic Studies

Yıl | Year: 4 – Sayı | Issue: 7 – 2021 Nisan | 2021 April



**AN AESTHETIC ANALYSIS OF THE LINK BETWEEN MUSIC AND THEME IN THE  
ALBANIAN PERSIAN-SPEAKING POET NAIM FRASHËRI POETRY**

Farsça-Söyleyen Arnavut Şair Naim Frashëri'nin Şiirlerinde Ahenk ve Tema Arasındaki  
Bağlantının Estetik Bir Analizi

**Ahmet YEŞİL**

Dr. Öğr. Üyesi, Sakarya Üniversitesi,  
İlahiyat Fakültesi, İslam Tarihi ve Sanatları  
Anabilim Dalı, Sakarya, Türkiye  
Dr., Sakarya University, Faculty of  
Theology, Islamic History and Arts  
Sakarya, Turkey  
ahmetyesil@sakarya.edu.tr  
ORCID ID: 0000-0002-0606-5177

**Seyyed Ali SERAJ**

Assistant Prof. Dr., Tehran Payame Noor  
University, Department of Persian  
Language and Literature, Tehran, Iran  
Dr., Tahran Payame Noor Üniversitesi,  
Fars Dili ve Edebiyatı Bölümü,  
Tahran, İran  
ali.seraj78@yahoo.com  
ORCID ID: 0000-0001-5851-0900

**Makale Bilgisi | Article Information**

**Makale Türü / Article Type:** Araştırma Makalesi / Research Article  
**Geliş Tarihi / Date Received:** 17 Kasım 2020 / 17 November 2020  
**Kabul Tarihi / Date Accepted:** 22 Şubat 2021 / 22 February 2021  
**Yayın Tarihi / Date Published:** 30 Nisan /30 April 2021  
**Yayın Sezonu / Publishing Date Season:** Nisan / April

**Atıf / Citation:** Yeşil, Ahmet – Seraj, Seyyed Ali. “An Aesthetic Analysis of The Link  
Between Music And Theme In The Albanian Persian-Speaking Poet Naim Frashëri Poetry”.  
Rumeli İslâm Araştırmaları Dergisi 7 (Nisan 2021): 37-50.

**İntihal:** Bu makale, iThenticate yazılımınca taranmıştır. İntihal tespit edilmemiştir.  
**Plagiarism:** This article has been scanned by iThenticate. No plagiarism detected.

**web:** <https://rumeli.trakya.edu.tr/> | <https://dergipark.org.tr/rumeli>  
**mail to:** rumelislam@trakya.edu.tr

Copyright © Published by Tekirdağ Namık Kemal Üniversitesi, İlahiyat Fakültesi / Tekirdag  
Namık Kemal University, Faculty of Theology, Tekirdag, 59100 Turkey.  
Bütün hakları saklıdır. / All right reserved.

## AN AESTHETIC ANALYSIS OF THE LINK BETWEEN MUSIC AND THEME IN THE ALBANIAN PERSIAN-SPEAKING POET NAIM FRASHËRI POETRY

### Abstract

Aesthetically, the greater the proportion between the music and the content of a poem, the more poetic it is. Prominent poets and stylists have taken this into consideration to improve their poetry. Naim Frashëri (1846-1900 A.D. / 1263-11318 A.H.) is the last and greatest Persian-speaking poet of the nineteenth century due to the use of passionate mystical themes influenced by mystical Persian poets such as Rumi and Attar. There is a distinct poetic language between the theme and the music system (metre, radif, rhymes, sounds, syllables, and stylistic device). Employing a descriptive-analytical research method, this study attempts to examine the aesthetic function of music and thematic linkage in Naeem Mashhari's poems. The most important results from the application of this type of study are that the various areas of the music system of Naim Frashëri's poetry are closely related to the content of the poet's poems. Also, the poet's great attention to illustration with natural elements has made the poet's poetry stand out from the point of view of the inner music.

**Keywords:** Poetry Music, Themes, Emotions, Tahayyulât, Naim Frashëri's Poetry.

### Farsça-Söyleyen Arnavut Şair Naim Frashëri'nin Şiirlerinde Ahenk ve Tema Arasındaki Bağlantının Estetik Bir Analizi

### Öz

Estetik olarak şiirin, ahengi ve içeriği arasındaki uyum ne kadar fazla olursa o kadar şiirsel olur. Önde gelen ünlü şair ve üslupçular, şiirlerini geliştirme adına bu hususlara dikkat etmişlerdir. Rumi ve Attar gibi Fars sufi şairlerin etkisiyle şiirlerinde tutkulu tasavvufi temaları sıkça kullanan Naim Frashëri (M 1846-1900 / H 1263-1318), on dokuzuncu yüzyılda Farsça şiir söyleyen şairlerin sonuncusu ve en önemlilerinden biri olarak kabul edilmiştir. Şiirlerinde tema ve ahenk sistemi arasında bariz bir şiir dili mevcuttur (vezin, redif, kafiye, sesler, heceler ve biçimsel araçlar). Tanımlayıcı-analitik araştırma metodu benimsenen bu çalışmada, Naeem Frashëri'nin şiirlerinde müziğin estetik işlevi ile tematik bağı incelenmeye çalışılmaktadır. Bu tür bir çalışmayı uygulamanın en önemli bulgularından biri; Naim Frashëri'nin şiirlerinin ahenk sisteminin farklı kısımlarının, şiirlerinin içeriğiyle yakından alakalı olmasıdır. Ayrıca şairin doğal unsurlarla illüstrasyona büyük ilgi göstermesi, şiirlerini iç ahenk cihetinden daha fazla öne çıkarmıştır.

**Anahtar kelimeler:** Şiir Ahengi, Temalar, Duygulanım, Tahayyülat, Naim Frashëri'nin şiirleri.

## Introduction

Naim Frashëri is a national poet and writer of Albanian origin who is referred to as the founder of modern Albanian literature<sup>1</sup>. Due to Naim Frashëri's reputation for writing Persian poems and his influence on Persian mystical poetry as well as the art of poetry in the aesthetic application of the elements of nature in poetry, from the point of view of the connection between music and themes, he has a prominent place. Many scholars have pointed to Naim Frashëri's artistry and mastery in writing Persian poetry. "It is rare in the history of world literature to find a poet who only pursues poetry through the study of foreign language and literature so far as is at the center of his poetic language education and at the same time demonstrates mastery in his work".<sup>2</sup>

Naim Frashëri's Persian *dīvān* poetry, titled *Tahayyulât*, comprises twenty-six pieces of *Masnavî*, covering a ten year period from 1872 to 1881. It's a song. In this series, he was able to link topics such as Iranian Islamic culture, philosophical view of the world and the instability of worldly life, attention to human emotions and emotions such as love, knowledge of God, death and life, wisdom, human ethics and beauty via beautiful, coherent and popular poetry with natural elements.

Due to his interest in Persian mystical poetry and the influence of Rumi's Attar and Persian mystical poetry, the poems that have been written with a mystical look, also have a special music that fits in with the atmosphere of mystical passion and mystic passion. The main issue of this study is the examination of the court of Naim Frashëri's poetry from the point of view of music and themes. A new perspective is presented here since his poetry has never been explored from this point of view. The method of the research is descriptive-analytical and the court of Naim Frashëri's *Tahayyulât* (26 *Masnavî* pieces) is examined.

### 1. Theoretical Framework

#### 1.1. Music and Poetry

Music is in the broadest sense of the word, the science of harmony and adaptation. The field of music of poetry is very wide and in general, any verse used by the poet to divert speech from the natural prose and create some kind of song and proportion in poetry can be included in the poem's music.<sup>3</sup> A poem in which music is more effective, and therefore more enduring, fits into the overall atmosphere of the poem and induces the poet's themes and emotions. In a general system, each poem is composed of two vertical and horizontal axes, each of which plays a central role in shaping poetry, and the music of poetry is governed by the order in which these two axes are concerned. Coordination between consonants, vowels, words and any other factor are effective in shaping a poem, including the aesthetic factor.

In Poetry Music, Shafi'i Kadkani describes the music group: a set of factors that lead to the resonance of the song and the balance between words and the recognition of words in the language.<sup>4</sup> Choosing the right vocabulary is very important in creating poetic music. Words differ according to the type of literature used in poetry, and each type of literature has a specific word that is not very effective in other contexts. For example, epic words cannot be used in an educational poem and can be expected to be resurrected because this context does not reflect the epic term and therefore it not only does not contributes to its poetic richness but

<sup>1</sup> Naim Frashëri, "Naim Frashëri's Persian *Dīvān*, National Poet of Albania", ed. Vahid Farmand, *Nâme-i Pârsî* 4/12 (1999), 106-129.

<sup>2</sup> Abdul Karim Golshani, *Iranian Culture in the Turks: Persian Poetry by Naeem Farshari, 19th-Century Albanian Poet and Writer* (Tahran: Ticârethâne-i Gülşen, 1975), 49.

<sup>3</sup> Taghi Purnamdarian, *Sefer der Mehî (Eng: A Journey in the Fog)* (Tahran: İntişârât-i Nigâh, 2003), 414.

<sup>4</sup> Mohammad Reza Shafi'i Kadkani, *Poetry Music* (Tahran: Agah Publishing, 2002), 8.



also reduces its quality. Shafi'i divides poetry music into four types: outer, lateral, inner, and spiritual.<sup>5</sup> Some believe in the division of the music of poetry: music is about metre, rhyme and proportion of letters. Thus, he identifies three types of music in poetry: metre, rhyme, and the appropriateness of letters with inner music of a poem.

## 1.2. Outer Music

The outer music of poetry is the music of any order in a complete poetic unit. That is, the particular order that exists in a phonetic complex in terms of the short and long vowels or the combination of consonants and vowels<sup>6</sup>. Metre is the proportion between the lyrics. In the definition of metre, Khwaja Nasir al-Din al-Tusi says: metre is a format which is a function of the system of arrangement of movements and habits and its proportion in number and quantity.<sup>7</sup> Pervez Nathalie Chancellor considers metre to be proportional to the unity of perception among the many components that occur in time.<sup>8</sup> Abdolali Dastgheib believes that metre does not only include both Arabic prosody and modernist metres, but also covers any proportion coming from the way words are combined, the choice of rhymes and radifs, the harmony and homogeneity of consonants and vowels.<sup>9</sup> Cyrus Shamisa divides metre into short, medium to moderate, mild to medium, long-strong, and intermittent ones, believing that intermittent metre is one of the well-composed poetic ones, and much of the Persian prosody is borne by them because combining different elements can create new metre.<sup>10</sup>

## 1.3. Lateral Music

By the lateral music is meant the musical effects of repeating the poetic vocabulary at the end of each verse. Of course, this repetition can be at the beginning of a bit and in new formats at the end of each paragraph, but what is most common in traditional formats are the rhymes and end lines.<sup>11</sup> The rhyme is an unfinished rhyme that comes from repeating one or more sounds with the same sequence at the end of the last unreadable words of the verses of a poem and sometimes before the radif.<sup>12</sup>

Mayakovski considers rhyme to be the coherence of a poem, saying that he always puts a prominent word at the end of the verse, and finds it with every effort and form and rhyme.<sup>13</sup> The variety of rhyme in poetry is composed of exquisite rhyme and low rhyme vocabulary. Poetic rhyme is the one in which one of the literary devices is used and has a variety of: homogeneous, affinity, antithesis, rhyme repetition, explanation, bi-rhyme, and middle components. Radif is also lateral music: it is the complete homogeneity that emerges from repeating a single grammatical element with the same sequence and with the same audio, morphological, syntactic, and semantic roles at the end of a poem or verse after a rhyme.<sup>14</sup>

## 1.4. Inner Music

<sup>5</sup> Shafi'i Kadkani, *Poetry Music*, 391-393.

<sup>6</sup> Shafi'i Kadkani, *Poetry Music*, 91.

<sup>7</sup> Khaje Naşir al-Din Tusî, *Mi 'yârü'l-Eş'âr* (Eng: *Criterion of Poetry*), ed. Jalil Tajlil (Tahran: Jami and Nahid Publications, 1989), 22.

<sup>8</sup> Parwiz Nâtil Kânlerî, *Meter in Persian Poetry* (Tahran: Toos, 1994), 24.

<sup>9</sup> Abdolali Dastgheib, "The Place of Meter and Rhyme in Nima Youshej's Poetry", *Kayhan Farhangi*, 227-228 (2005): 77.

<sup>10</sup> Sîrûs Shamîsâ, *Âshnâ'î bâ 'Arûz va Qâfiyah* (Tahran: Intishârât-i Firdaws, 1993), 62.

<sup>11</sup> Parand Fayyaz Manesh, "A Look at the Music of Poetry and Its Relation to Poetic Theme, Imagination, and Poetic Emotions", *Research in Persian Language and Literature* 4 (2005), 169.

<sup>12</sup> Ali Mohammad Haghshenas, *Literary Articles, Linguistics, Tehran* (Tahran: Nilufar, 1991), 44.

<sup>13</sup> Shafi'i Kadkani, *Poetry Music*, 79-81.

<sup>14</sup> Haghshenas, *Literary Articles*, 59.

This type of music is the harmony and combination of the words and the specific resonance of each letter in close proximity to other letters.<sup>15</sup> In the literary language, words are associated with a variety of verbal and spiritual strings, i.e., verbal proportions and semantic relations.<sup>16</sup> Music from this kind of harmony is called a coherent network of artistic (poetry) middle music. In the poetry of the poet with the music of his words, he encompasses the vast realm of artistic creativity, and thus every poet has his own phonetic system, and each poem has its own distinctive music that differs from other parts, and even every composition in it. This perspective has its own system.<sup>17</sup> The poet can properly put words together to coordinate and enrich words. The vowels, especially the long vowel, are more resonant in a set than the vowels because they are merely resonant, so there is a song or resonance in the verses whose percentage is higher than the vowels. However, the highlights of the poem's middle music are in four forms: phonetic, lexical, and semantic. Phonetic balance is called the regular and harmonious repetition of consonants and vowels, and lexical balance is divided into two phases of complete (word) and incomplete (phonemic) repetition, and the third is the syntactic balance that involves this kind of balance. Companionship is a role and substitution is a role, and finally is the semantic balance that results from the semantic proportions between the words of the poem.<sup>18</sup>

## 2. Data Analysis

### 2.1. Outer Music and Theme in Naim Frashëri's Poetry

Outer music is the result of the proportion and sequence of short and long syllables in a single poem that comprises most of the poetic metre of the poem. Whenever a string of words has a particular system in terms of its short and long vowels or the combination of consonants and vowels, there is a kind of music called metre.<sup>19</sup>

In Tahayyulât, he used the “فاعلاتن فاعلاتن فاعلن” (a type of Arabic prosody) prosody and Deleted Ramal Mosman metre. Given the theme of Naim Frashëri's poetry that all deal with mystical and educational subjects including asceticism and contemplation in the universe, the metre that the poet has chosen for his Maṣnavī is perfectly in line with the Maṣnavī theme.

“Khizabi metres are moving and dynamic, in which most of the Arabic prosody is such a way that at certain times the need for repetition is created in the listener's mind, and often from Salim or Salim a Mazahefi elements in which preference and intermittent are observed. Jouybari metres comes from the combination of a particular Arabic prosody that, with all its aesthetics, does not feel the urge to duplicate their structure, and the structure of the adjectives is in such a way that the duplicate elements are repeated as well”.<sup>20</sup>

Naim Frashëri's poetry uses the Jouybari metre, which is because it fits into the theme of the poet's poetry, given that Jouybari metres have long, rhythmic syllables, soft and strong rhythms and mild metre. The metres are in line with the poet's mystical and educational themes. This kind of use of metres allows the poet to express his thoughts more openly and with more freedom.

The poet chooses his word according to the theme and theme of the poem's music so that it can best convey its meaning to the reader. The poet feels a kind of song and music when he wants to sing or, to put it better, when he is compelled to sing. A song that chooses words from the treasures of the poet's poetry and flows into his language, in other words, is the poet's inner sense of being that imposes music on the poet, especially outer music and metre, "a poet who is familiar with the metaphors of poetry, if his poetry is the true emotional response of

<sup>15</sup> Shafî'i Kadkani, *Poetry Music*, 51.

<sup>16</sup> Sîrûs Shamîsâ, *Nigâhî-i Tâzah be Badî'* (Tahran: Intishârât-i Firdaws, 1995), 89.

<sup>17</sup> Kânlerî, *Meter in Persian Poetry*, 132.

<sup>18</sup> Manesh, “A Look at the Music of Poetry and Its Relation to Poetic Theme”, 172-174.

<sup>19</sup> Shafî'i Kadkani, *Poetry Music*, 9.

<sup>20</sup> Shafî'i Kadkani, *Poetry Music*, 393.

his poetry from the very beginning it flourishes with its proper metre in the poet's poetry, and in fact it is the mental state and mental space it brings with it, not that the poet chooses a metre from a diverse range of metres".<sup>21</sup> The arrangement of syllables in poetry is proportional to the subject of the poem by metres; that is, it has an effect on acceleration and slowness or weakness or strength.

For example, in his poems, he used the metre of the subject of the subject, the subject of the subject, in which the long syllable is greater than the short syllable, and such metres are proportional to the mystical themes and exhortations."

The rise of long syllables, the proximity of long syllables in poetry, have an effect on sluggishness and heavy metre, and is one of the poets' ways of expressing "sad" themes. Great poets have taken note of this in expressing their grief".<sup>22</sup>

Thus, as can be seen, the metre selection in the transcendental poems is entirely proportional to the subject of the poems.

## 2.2. Lateral Music and Theme in Naim Frashëri's Poetry

The most important side effects are rhyme, finishing line and starting line. The rhyme is one of the instances of side music, though in some ways it blocks the poet's freedom of imagination. But if it is used correctly and appropriately, it not only doubles the music of the poem, but also helps to inspire the poet's theme and meaning.

In his poetry, Naim Frashëri utilized a variety of exquisite rhymes using literary craftsmanship employed in the music of poetry. The following are some of these types of rhymes.

1. Mid-rhyme: In poems that are light-weight, the poet maximizes the music of the poem by bringing rhyme through the rhythm. In this type of poetry, with the pause that occurs at the end of each half-poem, the music of the poem reaches its fullest. For example:

خاک شد، خاشاک شد، افسرده شد      چاک شد، غمناک شد، پژمرده شد

- My heart was depressed, sad and withered like dirt.<sup>23</sup>

2. Contrast in rhyme: The poet has used two contradictory words in rhyme.

آسمان آسا زمین خندان شده است      جویبار اندر میان گریان شده است

- In the spring, the earth is laughing like the sky through flowers and blossoms, and the stream flows as if crying.<sup>24</sup>

ای فروغ عشق بی تو زیستن      بدتر است اندر جهان از نیستن

- In the world, to live without light and love is worse than to die.<sup>25</sup>

3. Repetition of the rhyme: The rhyme is repeated two or more times in one Masnavi.

The repetition of the word "آسمان" in the Masnavi "on the Grave of his Daughter"<sup>26</sup>; the repetition of "یاسمین" in the Masnavi "the Nightingale"<sup>27</sup>; and the repetition of "جهان", "زمان", "خاک", and "آسمان", in the Masnavi "Moon".<sup>28</sup>

<sup>21</sup> Purnamdarian, *Sefer der Meh*, 416.

<sup>22</sup> Mahmoud Fazilat, *The Tone of Persian Poetry (Rhythm, Rhyme)* (Tahrar: Samt, 1999), 4-6.

<sup>23</sup> Frashëri, "Naim Frashëri's Persian Divân", 112.

<sup>24</sup> Frashëri, "Naim Frashëri's Persian Divân", 110.

<sup>25</sup> Frashëri, "Naim Frashëri's Persian Divân", 115.

<sup>26</sup> Frashëri, "Naim Frashëri's Persian Divân", 124.

<sup>27</sup> Frashëri, "Naim Frashëri's Persian Divân", 111-112.

<sup>28</sup> Frashëri, "Naim Frashëri's Persian Divân", 113-114.



4. Pun rhyme: The use of Pun in rhyme is one of the other issues that has added to the richness of the music in the lyrics. Like, incomplete and linear puns:

ای سپهر نور ریز حقه باز کار تو و حال تو راز است راز

- A clear and deceitful sky, all things are secret.<sup>29</sup>

نجم ارض از دوری تو خاک شد پیرهنش از آه دل هم چاک شد

- The star of the earth turns away from the sun and is sad.<sup>30</sup>

Extra pun:

این زبان را بشنوید اریاب علم محرمان راه و راز یاب علم

- Hear the secret of the heart, O lords of knowledge.<sup>31</sup>

5. Complete pun:

اختران هم با چنین قدر اجل در پی ایشان می تازد اجل

- Death comes to everyone, not even stars of such dignity are spared.<sup>32</sup>

Relevance in rhyme:

لطف تو گشته یتیمان را پدر بیوگان را همتت گشته پسر

- The grace of spring is all encompassing, for the orphan is like the father, and for the widow like the son.<sup>33</sup>

Another example of the music in the side of the poem is the radīf. The use of radīfs in Iranian poetry is specific. The radīf along with the rhyme enriches the music. Out of Frashëri' 26 Maṣnavī, most of the verses have radīfs. Most of the radīfs are conjunctions words as well as names like (آسمان) heaven, (تو) you, etc., so the nominal radīfs are more commonly used in the poet's poetry court. This indicates that the poets who use the noun more frequently are more of abstraction and stillness.<sup>34</sup> One of the notable points in the use of rows and rhymes is the induction of the concept through the words. For example, if the concept and theme of the poem is a lamentation, the rhyme and rhythm signify this sound, and this is a theme that doubles the musical side of the word. In transnational Maṣnavī, there are instances of this kind of usage that are complementary and inducing to the subject of poetry. In the Maṣnavī that has been sung in tribes, including the Maṣnavī in the Sisters' Rites, on the sister Torbat, the pretty daughter, on the brother's death, who expresses the poet's sorrow and regret, the use of the words "الوداع و دریغا" (farewell and alas!) in radīfs and rhymes and their repetition doubles this regret and sadness, and the implication of that regret is further reinforced by radīfs and rhymes.

الوداع، ای دوستانم الوداع الوداع، ای دادرانم الوداع  
الوداع ای دشت و کوه و رودبار ای زمین، ای مرغزار، ای ای سبزه زار

- My friends and brothers, farewell! O lowland, mountain, river, land, meadow and meadow, farewell!<sup>35</sup>

In addition to the last row, another type of row usage is to repeat the beginning of the poem. "The starting radīf is an effort to preserve the rhythm of the language and music of the poem, causing the poet to return to his poetic rhythm once in a few bits and again to say the

<sup>29</sup> Frashëri, "Naim Frashëri's Persian Dīvān", 109.

<sup>30</sup> Frashëri, "Naim Frashëri's Persian Dīvān", 119.

<sup>31</sup> Frashëri, "Naim Frashëri's Persian Dīvān", 119.

<sup>32</sup> Frashëri, "Naim Frashëri's Persian Dīvān", 109.

<sup>33</sup> Frashëri, "Naim Frashëri's Persian Dīvān", 109.

<sup>34</sup> Shafī'i Kadkani, *Poetry Music*, 413.

<sup>35</sup> Frashëri, "Naim Frashëri's Persian Dīvān", 109.

same with his own music and rhythm. In fact, the first line is in the poetic richness of the poem and its harmony and harmony".<sup>36</sup>

In poems that enjoy this kind of repetition at the beginning, the poem revolves around a theme, and the repetition of this element at any interval is a warning to the poet who does not depart from the essence of the subject, which makes the poem united in its entirety. This causes that it can be unified and nurture its content with full authority and to consolidate it in the mind of the audience. Frashëri has been able to take the lead in poetic music and instill in his poetic themes well. There are numerous cases in the appellate court of this kind. Here are some examples:

گاه می پرسم رموز این و آن  
گاه ز پروین، گه زمه، گه از زمین  
گاه صحبت می کنم با مردگان  
ز آسمان و اختران و کهکشان  
گه بیرسم از درخت یاسمین  
با دل نومید و محبوبان جان

- I'm always thinking about myself and asking about the wonders of the creation of the sky and the stars and the galaxy, from the Pleiades to the moon and the earth and sometimes to the flower of Jasmine. Sometimes I talk to the dead and sometimes I get frustrated and talk to my loved ones.<sup>37</sup>

گاه پیدا گاه پنهان می شوی  
گاه رویت پر نشاط و پر جمال  
گه سیاه و گاه تابان می شوی  
گاه قدت چون کمان و چون خیال

- O moon, you are sometimes found and sometimes hidden and sometimes black and sometimes shining. Sometimes your face is full of joy and sometimes you are bent like a bow.<sup>38</sup>

چند سقراط دیده ای مسموم و خوار  
چند ملت دیده ای در این جهان  
چند سولون و فلاطون دیده ای  
چند دارا و سکندر دیده ای  
چند یوسف گشته گرگان را شکار  
گشته اکنون ناپدید و بی نشان  
چند تیمور و هارون دیده ای  
چند روسو، چند ولتر دیده ای  
چند مردان خدا اندر بلا  
چند هامون دیده ای چون کربلا

- In this world many people have come and gone from poisoned Socrates to Joseph who was hunted by wolves. What a great many nations that have been in this world. But now there is no sign of them. How many people like Solon and Plato and Timor and Aaron and Dara and Alexander and Rousseau and Voltaire were in this world and are not now. What plains like Karbala in this world and how dependent and godly people have been in suffering?<sup>39</sup>

### 2.3. Inner Music and Theme in Naim Frashëri's Poetry

The main role of music and its correspondence with the theme of poetry is mediated by music. Any relevance in the composition of the vowels and consonants in the body of the poem, which is not part of the outer music, includes the middle music of the poem, in other words the song resulting from the "harmonious combination of words and the specific resonance of each letter in the vicinity of Every other word"<sup>40</sup> forms the middle music of the poem. Intermediate music, which encompasses the broadest field of poetry, can be examined at three levels: Saj' (rhymed prose), puns, and repetition. It is worth noting, however, that in the Maşnavî of Frashëri, in addition to the three areas of rhyme, pun and repetition, the poet used a variety of exquisite verbal and spiritual forms. This section deals with repetition, contrast, pun and the fine arts in Frashëri's divân.

<sup>36</sup> Hosseinali Ghobadi - Mohammad Biranvandi, "The Independence of Music in Contemporary Poetry with Emphasis on Nima's Poetry", *Journal of Language and Literature Faculty of Letters and Humanities* 39/2 (2006), 151-156.

<sup>37</sup> Frashëri, "Naim Frashëri's Persian Divân", 112.

<sup>38</sup> Frashëri, "Naim Frashëri's Persian Divân", 113.

<sup>39</sup> Frashëri, "Naim Frashëri's Persian Divân", 114.

<sup>40</sup> Shaf'i Kadkani, *Poetry Music*, 51.

Repetition: Repetition aside from the beauty of music that adds to poetry, some believe repetition is the most important element of contemporary poetry, <sup>41</sup> the strongest influencing factor, and the best tool to believe or induce thought to someone<sup>42</sup>.

Repetition can be examined at phonemic levels, syllable repetition, word repetition, and sentence repetition.

1. Alliteration: There are many examples of phonemes in Frashëri's dīvān. Below are some examples.

ای دریغ! ای دریغ! دختر! دلفریبا، دلستانا، دلبر!

- I am sorry for the death of my beautiful and sweet girl. <sup>43</sup>

In this verse, which is the first one of a requiem for his daughter, the repetition of the long vow (l) induces the poet's sorrow in his daughter's rite.

Another example in the following bit is the repetition of the phoneme (ش), which shows a kind of commotion and confusion.

نار قشیر و قشیر او هم نار گشیت فرق ایشان مشکل و دشوار گشیت

- Fire appears as a covering and a dress, and a shell appears as a fire, so that they cannot be distinguished. <sup>44</sup>

2. Word, syllable and sentence repetition: Another type of repetition in Frashëri's dīvān is the repetition of the word and sentence that has given the poet specific music. This repetition has several aspects that are dealt with below.

Word repetition:

This type of repetition is very frequent in Frashëri's dīvān.

لرز لرز، ای دل، از آن آه و فغان لرز، ای مردم، بلرز ای آسمان

- O heart, O people, and heaven, tremble at the orphans of Afghanistan. <sup>45</sup>

Frequent cases of repetition of the word can be found in Frashëri's Masnavi. The repetition in the poet's poems is quite appropriate to the subject of the verse and Masnavi. For example, in the following verses, which are written in a tribute to his brother, the repetition of the word shows the poet's regret:

می نیابد این دل زارم کنون چون که شد مغموم و بیزار و زبون  
می نیابد لذتی اندر جهان رفت، رفت، آواه، دردا! شد نهران  
کام دل، آرام دل، انباز دل همزیان و همدم و همراز دل  
در میان ابر غم ماندم کنون ناامید و پردرژم ماندم نون

- After my brother's death, I feel sad and humiliated and no joy in the world, alas, and my brother went away. The one I wished for, my companion and my partner. Now I am left with a pile of sadness, despair and sadness. <sup>46</sup>

تکرار از نوع رد الصدر علی العجز:

الوداع، ای دوستانم! الوداع الوداع، ای دادرانم! الوداع  
الوداع ای دشت و کوه و رودبار ای زمین، ای مرغزار، ای سبزه زار

- My friends and brothers, farewell! O lowland, mountain, river, land, meadow and meadow, farewell! <sup>47</sup>

The repetition part of a word:

نوبهار! بر زمین لطفت بیار مر مرا هم یاد کن، ای نوبهار

- Oh beautiful spring, do me some kindness on earth and make me happy. <sup>48</sup>

<sup>41</sup> Ghobadi - Biranvandi, "The Independence of Music in Contemporary Poetry", 150.

<sup>42</sup> Shafi'i Kadkani, *Poetry Music*, 99.

<sup>43</sup> Frashëri, "Naim Frashëri's Persian Dīvān", 124.

<sup>44</sup> Frashëri, "Naim Frashëri's Persian Dīvān", 123.

<sup>45</sup> Frashëri, "Naim Frashëri's Persian Dīvān", 123.

<sup>46</sup> Frashëri, "Naim Frashëri's Persian Dīvān", 129.

<sup>47</sup> Frashëri, "Naim Frashëri's Persian Dīvān", 121.

<sup>48</sup> Frashëri, "Naim Frashëri's Persian Dīvān", 121.

Sentence repetition: Another type of repetition in the poet's Masnavî is the repetition of a sentence in a verse.

جام باده گشت و باده جام شد جسم جان و جان هم اندام شد  
- From the glitter and glitter of the beloved, everything is beautiful and unmistakable; the cup and the wind are united and the body and soul are united.<sup>49</sup>

نار قشر و قشر او هم نار گشت فرق ایشان مشکل و دشوار گشت  
- Fire appears as a covering and a dress, and a shell appears as a fire, so that they cannot be distinguished.<sup>50</sup>

ای دریغا! ای دریغا! دختر! دلفریبا، دلستانا، دلبرا  
- I am sorry for the death of my beautiful and sweet girl.<sup>51</sup>

تا قیامت گشته ایم از تو جدا حسرتا، واحسرتا، واحسرتا  
- Alas, we have been separated from you until the resurrection.<sup>52</sup>

از همه ازهار روی این زمین بهترینی، بهترینی بهترین  
- My daughter, of all the flowers and blossoms on earth, you are the best.<sup>53</sup>

Pun: The poet has used a variety of puns in his poetry. The following are examples of the use of puns in poetry.

Incomplete pun:

جویبارا دلنواز آواز تو زار و راز و ناز و باز و تاز  
- O the stream, everything you do, whether it be sound, effect, mystery and beauty, is beautiful and graceful.<sup>54</sup>

Complete pun:

اختران هم با چنین قدر اجل در پی ایشان می تازد اجل  
- Death comes to everyone, not even stars of such dignity are spared.<sup>55</sup>

Extra pun (Mazil):

ناگهان آوزی پر سوز و گداز جالب دل، شارح راز دراز  
- Suddenly, a song filled with burning, Godard, enchanting and expressing my long-standing secret came to my ears.<sup>56</sup>

Contrast: One of the issues that is most prominent in transnational Masnavî is the expression of paradox that is influenced by the poet's mystical thoughts.

گاه پیدا گاه پنهان می شوی گاه سیاه و گاه تابان می شوی  
- O moon, you are sometimes found and sometimes hidden and sometimes black and sometimes shining.<sup>57</sup>

یا دمی کز برد و سرمای شدید بارد از ابر سیاه برف سفید  
- Or when it is raining white because of the heavy cold of the black cloud.<sup>58</sup>

Relevance:

چه، کجا، کی، زجه و چون و چند لیک از هر سو ببیند ریشخند  
- My thinking is in the search for reflection in the universe, but I find nothing but ridicule and ridicule.<sup>59</sup>

خواهرانش مشتری، زهره، زحل همدانش حوت و جوزا و حمل

<sup>49</sup> Frashëri, "Naim Frashëri's Persian Divân", 123.

<sup>50</sup> Frashëri, "Naim Frashëri's Persian Divân", 121.

<sup>51</sup> Frashëri, "Naim Frashëri's Persian Divân", 124.

<sup>52</sup> Frashëri, "Naim Frashëri's Persian Divân", 125.

<sup>53</sup> Frashëri, "Naim Frashëri's Persian Divân", 128.

<sup>54</sup> Frashëri, "Naim Frashëri's Persian Divân", 120.

<sup>55</sup> Frashëri, "Naim Frashëri's Persian Divân", 109.

<sup>56</sup> Frashëri, "Naim Frashëri's Persian Divân", 112.

<sup>57</sup> Frashëri, "Naim Frashëri's Persian Divân", 113.

<sup>58</sup> Frashëri, "Naim Frashëri's Persian Divân", 116.

<sup>59</sup> Frashëri, "Naim Frashëri's Persian Divân", 116.

- Jupiter's and Venus's and Saturn's planets are the sisters of the Earth, and the constellations, Pisces and Gemini (Duplicators) and Aries, are Earth's allies.<sup>60</sup>

آن دهان و روی و چشم و گیسوان پرتو است از آسمان در جهان

- My daughter, your mouth and eyes are the light and the sky in the world.<sup>61</sup>

Saj' (rhymed prose):

Another type of inner music usage in poetry is the use of a variety of Saj' (rhymed prose).

Balanced Saj' (rhymed prose):

می‌روم با صد امید و صد شتاب وان امید، آن شمع خواب است و سراب

- I live in this world with a hundred hopes, but that hope is nothing but sleep and mirage.<sup>62</sup>

مرده است اکنون تو گویی باغ و راغ نوحه گر بر میتش گشته است زاغ

- In winter, the garden and meadow seem to be dead, and the crow is dying.<sup>63</sup>

Synonym Saj' (rhymed prose):

تو نداری برگ و بار و آب ناب وین تنت گشته است بیمار و خراب

- You are now sick and ruined and you have no leaves, loads or supplies.<sup>64</sup>

Relevance Saj' (rhymed prose):

عشق و سوز از رمز تو اندوختم آتشی اندر دلم افروختم

- Of the wonder and mystery of the moon's creation, there is love and burning within me.<sup>65</sup>

### 3. Illustrations Of The Poet in The Court Of Tahayyulât And Its Relation To The Subject Of Poetry

One of the most noteworthy topics in Naim Frashëri's poetry is his poems' titles. As the title of each work is the context of entering the texts, so choosing the appropriate title for the subject of the text will unite the text. The following are the titles of Naim Frashëri's 26 *Maṣnavī*.

Natural titles	Spring - blooming - winter - on riverbank- the land and the people - by the sea
Birds	Nightingale
Celestial names	Sky - Moon - Sun.
Requiem	On the tombs of the sisters - Farewell - On the grave of my daughter - the other (requiem for her daughter) - On my sister's grave - Painful and sad heart - Lamentable and well-behaved daughter - On my brother's death
Aesthetics devices	Language of Heart (Metaphorical)
Mystical, educational, philosophical terms	Love - Philosophy - God
Other titles	Patience and hope - orphans - homeland

As the table shows, from the 26 *Maṣnavīs*, six *Maṣnavīs* are directly related to the nature and seasons of the year. In addition, the poet has dealt with the natural beauty in the *Maṣnavī* "the Sun, the Moon and the Sky", as well as in "Language of the Heart" and

<sup>60</sup> Frashëri, "Naim Frashëri's Persian *Dīvān*", 121.

<sup>61</sup> Frashëri, "Naim Frashëri's Persian *Dīvān*", 128.

<sup>62</sup> Frashëri, "Naim Frashëri's Persian *Dīvān*", 113.

<sup>63</sup> Frashëri, "Naim Frashëri's Persian *Dīvān*", 117.

<sup>64</sup> Frashëri, "Naim Frashëri's Persian *Dīvān*", 115.

<sup>65</sup> Frashëri, "Naim Frashëri's Persian *Dīvān*", 115.



“Homeland”. As the poet's court of Tahayyulât, the poet has been able to express his interest in this work by using imagery and literary illustrations.

The remarkable point about the appropriateness of the music and the theme and the connection between the illustrations of the poet in the court of Tahayyulât and the subject of the poet's poetry, which, as mentioned in the preceding pages, are mystical and decisive themes, is that the poet in the *Maṣnavī* describes Nature and the beauties and mysteries of the natural world have sought to guide the mind of the audience to the point that everything in the universe is the creator of being and the signs that we are to understand the power of the creator of being. For example, in *Maṣnavī* "Sky" which is also narrated, the poet after describing the sky, moon and sun and stars in a few verses as follows:

مرغ هوشم می‌پرد اندر سما که شود همراه و یار اختران این همه زرین لقا سیمین بران این چه اجرامند پرتاب و شرر؟ کی تواند گفت راز آسمان	در فضای نورپاش جانفزا که رود تا آشیان کهکشان نورپاش و چایک و رقص آوران این چه اکوانند پر از نور و فر این زبان و این دهان مردمان
---	---

- I am just thinking the sky and it questions the mystery of the creation of the beautiful and luminous objects of the sky, what they are and how they were created, but human language and mouth cannot tell the secret of the creation of heaven. <sup>66</sup>

After describing the sky and the mystery of the celestial objects and the fact that man is incapable of describing them, he points out that whatever is in the sky is a sign of divine power:

گر حقیقت خواهی ای مرد خدای عارفانه یک نظر کن در سما در جهان بر قطره آبی نگر حکمت یزدان به هر جا ظاهر است این حبیب بیشمار گوهرین بلبل خاموش باش و دم مزن تا کند هوشم سفر سوی سما تا بخوانم تم وجه الله را خود ندانم بعد از این من چیستم	این طبیعت را همیشه آزما تا بیابی بارگاه کبریا تا در او بینی هزاران جانور قدرتش بر هر چه بینیم باهر است عالمی است از ملک رب العالمین نزد گل بنشین و پر بر هم مزن تا شود در عشق راز او فنا تا بیابد چشم آن درگاه او بعد از این من نیستم من نیستم
--	--

If you want to come to the truth about the Creator, O God, look to heaven and earth. The wisdom and power of God are manifest in all the particles of the universe and the whole universe is a sign of God. Be silent, O Nightingale, and say nothing until my thought reaches heaven and die in divine love, join in the beloved's joint, and then there is the other beloved in my beloved. <sup>67</sup>

In all the *Maṣnavīs* that the poet illustrates nature, the sky and the birds, he seeks to explain the divine secrets. In the following *Maṣnavī*, the poet uses relevance, personification, simile, and metaphor to describe the manifestations of nature in order to explain divine secrets.

می‌کند هر دم طبیعت در جهان رازها گوید به گل باد صبا جمله موجودات و جمله کائنات ابر و باد و موج و بحر و جویبار آسمان و اختران و این و آن بهر آن حق داد دل را این زبان	راز خود را شرح اعلان و بیان بلبل شوریده گوید با نوا می‌کنند افشای اسرار و نکات کوهسار و مرغزار و سبزهزار سبز گویند و فصیح و ترزبان تا بگویند با وی این راز نهان
---	--

Nature expresses its secret every moment. Zephier tells his secret to flowers, and Nightingale sings. All beings and the universe, including clouds, waves, seas, mountains, meadows, skies, and stars, reveal their secret and show us the secrets of creation in plain language. Because of this God has given him the ability to know, to discover, and to be intuitive so that he can be in need of a secret. <sup>68</sup>

<sup>66</sup> Frashëri, "Naim Frashëri's Persian Divân", 108-109.

<sup>67</sup> Frashëri, "Naim Frashëri's Persian Divân", 109.

<sup>68</sup> Frashëri, "Naim Frashëri's Persian Divân", 110.

## **Conclusion**

Naim Frashëri's poetry has a specific musical system that fits perfectly with the theme of the poet's poems, including mystical themes, love, knowledge, abandonment of worldly possessions, etc. This proportion of music and content in the poetry of the poet in the three areas of outer, lateral and inner music is such that the poet used the "فاعلاتن فاعلاتن فاعلن" (an Arabic prosody) prosody and Deleted Ramal Mosaddas metre, which is a Jouybari metre and appropriate for mystical and theological themes.

Regarding lateral music, Naim Frashëri's poetry has a variety of exquisite rhymes using literary devices such as pun, contrast, and repetition. One of the notable points in the use of rows and rhymes is the induction of the concept through the words. For example, if the concept and theme of the poem is crying and rhyming, the rhymes and radifs signify this vocal state. In fact, this is a theme that duplicates music of poetry. Also, in addition to the last radif, another type of radif usage is the repetition of the first radif in the poem.

Considering inner music, the poet used a variety of repetitions including repetition of phonemes and syllables, words and sentences, puns and rhymes. One of the noteworthy points in the poet's dīvān is the selection of poetic titles that make the most of natural titles and the names of birds, sky, moon and sun. Using the imagery and literary illustrations, the poet delves into the mystery of the universe and guides the audience's mind into the secrets of the universe and that the universe, i.e. knowledge of Allah (the divine signs), after describing the nature, the sky and the universe.

## REFERENCES

- Dastgheib, Abdolali. "The Place of Meter and Rhyme in Nima Youshej's Poetry". *Kayhan Farhangi* 227-228 (2005), 72-77.
- Fazilat, Mahmoud. *The Tone of Persian Poetry (Rhythm, Rhyme)*. Tahran: Samt, 1999.
- Frashëri, Naim. "Naim Frashëri's Persian Dīvān, National Poet of Albania". ed. Vahid Farmand. *Nāme-i Pârsî* 4/12 (1999), 106-129.
- Ghobadi, Hosseinali - Biranvandi, Mohammad. "The Independence of Music in Contemporary Poetry with Emphasis on Nima's Poetry". *Journal of Language and Literature Faculty of Letters and Humanities* 39/2 (2006), 145-159.
- Golshani, Abdul Karim. *Iranian Culture in the Turks: Persian Poetry by Naeem Farshari, 19th-Century Albanian Poet and Writer*. Tahran: Ticârethâne-i Gülşen, 1975.
- Haghshenas, Ali Mohammad. *Literary Articles, Linguistics, , Tehran 1991*. Tahran: Nilufar, 1991.
- Kânlerî, Parwîz Nâtil. *Meter in Persian Poetry*. Tahran: Toos, 6. Basım, 1994.
- Manesh, Parand Fayyaz. "A Look at the Music of Poetry and Its Relation to Poetic Theme, Imagination, and Poetic Emotions". *Research in Persian Language and Literature* 4 (2005), 163-189.
- Purnamdarian, Taghi. *Sefer der Meh (Eng: A Journey in the Fog)*. Tahran: İntişârât-i Nigâh, 2003.
- Shafi'i Kadkani, Mohammad Reza. *Poetry Music*. Tahran: Agah Publishing, 2002.
- Shamîsâ, Sîrûs. *Āshnâ'î bâ 'Arûz va Qāfiyah*. Tahran: Intishārât-i Firdaws, 6. Basım, 1993.
- Shamîsâ, Sîrûs. *Nigāhî-i Tāzah be Badî'*. Tahran: Intishārât-i Firdaws, 7. Basım, 1995.
- Ṭusî, Khaje Naşîr al-Dîn. *Mî 'yârü'l-Eş'âr (Eng: Criterion of Poetry)*. ed. Jalîl Tajlîl. Tahran: Jami and Nahid Publications, 1989.