

## A MODERN APPROACH TOWARDS BOSNIAK DIWAN POETRY

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**Abstract:** This study is an attempt to analyse Diwan poetry from various aspects. It is supposed to represent a new model of scientific research towards Diwan literature in Oriental languages of Bosniaks and especially towards Sufi poetry. The research is conducted by using the deductive method, the method of linguistic and stylistic analysis through all language levels (phonological, morphological, lexical-semantic) and the interpretive methods. This research in the field of the literary heritage in Oriental languages resulted in a model based on the linguo-stylistic and hermeneutic analyses. The scientific findings of which are necessarily complementary to the literary and stylistic analysis and philosophy. Together with classical rhetoric, it is useful to the modern philological science in the research of this kind of literary texts. Such an analysis enables the researches a correct valorization and literary and historical situating of the Diwan works by Bosniaks in Oriental languages, and especially of the Sufi poetry. The test model of the text of the ghazal is an appendix of the article.

**Key words:** Heritage in Oriental languages, diwan literature, Sufi poetry, linguistic, stylistic, hermeneutic analysis.

### **Boşnak Divan Edebiyatına Modern Bir Bakış**

**Özet:** Bu çalışma divan edebiyatına farklı açılardan incelemeyi ve Doğu dillerinde Boşnak divan edebiyatı ve özellikle Sufi şiiri açısından araştırma hedeflerine yeni bir model ortaya koymayı amaçlamaktadır. Doğu dillerinde edebî miras alanındaki bu araştırma, bilimsel bulguları edebî analiz ve felsefe ile tamamlanması gereken linguistik-stilistik ve hermenötik analizlere dayalı bir modelle sonuçlanmıştır. Klasik retorik yanında bu tür edebî metinlerin incelenmesinde modern filolojik analiz de mevcuttur. Böyle analizler, Doğu dillerinde Boşnakların divan eserlerinin ve özellikle de içerisinde şüphesiz ontolojik temelli klasik İslam edebî geleneğini yücelten tasavvuf şiirlerinin etkili bir değerlendirmesini ve edebî-tarihî konumlandırmasını mümkün kılmaktadır. Bir gazel metni üzerindeki model gösterimi makalenin ekinde dir.

**Anahtar kelimeler:** Doğu dillerindeki miras, divan edebiyatı, tasavvuf şiiri, linguistik, stilistik, hermenotik analiz.

Little research has been published to date in the field of language expression of the *Diwan* poetry and its distinctive features in relation to other types of poetry, while the linguistic and stylistic monographic research is non-existent. Language expression was the subject of research of some authors only in brief overviews or in the passing, in philological discussions on the *Diwan* poetry in general, without providing clear reference to the scientifically verifiable methodological discourse analyses.

In the light of the new intentions of scientific researchs, it is necessary to explore the author's language expression, however, only after conducting a research into a broader literary context surrounding the origin of this literary work in dialogue with a number of other discourses and the social circumstances of the time period, which, in addition to the text analysis, resulted in the interpretation of the *tasawwuf* symbols in the text. Bearing in mind that a literary work is realised in the constantly interacting language and content platforms, they are necessarily defined by the nature and ultimate meaning of the entity they create. Therefore, attention must be directed simultaneously to the verbal structure the linguistic signs form and the objects they symbolise in order to explain the inner world the poet endeavours to describe and send a message about it (Lešić, 1971, p. 44).

I wish to underline at this point that, due to the hermetic nature of the text of Diwan poetry (sufi poetry) and the level of difficulty involved in its understanding, I have to give up the application of the inductive method, i.e. from the linguistic microstructures towards macrostructure. The linguistic/stylistic analysis on its own do not yield any meaningful results regarding the text. It is only after the reading of this text parallel to other texts, glossaries of the *tasawwuf* symbols, analyses of the *tasawwuf* discourse of the *Diwan* poetry (where the research on *ghazal* and the Ottoman poetry in general by professor Walter Andrews (Andrews, 1976; Andrews, 1985), as well as various works by Annemarie Schimmel about the symbolism in the Islamic-Ottoman civilisation circle (Schimmel, 1975; Schimmel, 1982) and William Chittick about *tasawwuf* (Chittick, 2000; Chittick, 1989) are of extensive help), that the analysis of the text becomes possible, and that the meaning of the linguistic code becomes much clearer.

Diwan poetry in oriental languages of Bosniaks, especially sufi poetry that is in question here, does not leave an impression on the recipient only by the stylemec nature of the elements of linguistic structure, from the phonological, syntactic through the semantic structure of the language expression. With its internal, spiritual structure, whose internal relationships are set up in a unique individually created context necessarily expressed by means of linguistic code, the text establishes much stronger communication with the recipient, because each word, even the one with no markedness, abounds in vast semantic fields of interpretation, whose proportions are beyond human understanding, which affect human spirit in communication. Sufi poetry has been characterized by ambiguity at various levels, which was intentionally nurtured creating particular charm of this poetry.

## The Structure of Diwan as a Literary Work and Its Linguistic Organisation

Style can be viewed as the forming of language expression in its formal aspects (phonologic, morphologic, and syntactic), as well as in the semantic structures of a literary work, or its reflective and emotional content, which are in themselves unique and inimitable.

According to Roman Ingarden, a literary work is a multiple-layered formation structured from different strata acting in dynamic interaction in the field of expressive language expression and content:

- the layer of meaning of words and sentences or the layer of meaning as signified elements of human experience which necessarily refers to the given signs;
- the layer of what is revealed or the layer of the objective world which enters the language expression;
- the layer of forms in which the displayed objects are shown and which open the issue of the author's position or view;
- the layer of metaphysical properties which allows the issue of the philosophical meaning of the literary work to be raised (Lešić, 1971, p. 216)

Multiple-layered formation is set up in a time dimension which is crucial for the forming of the structure of the literary work (Lešić, 1971, p. 217).

A structure such as this one represents a descriptive category and contains no elements of evaluation of the work in question. However, it bears theoretical relevance as it helps describe the work as a structure.

The term *structure* here does not correspond to the term *form*; the term *structure* rather includes the term *form* along with the term *content*, thus representing their unity. In this way, the complementary terms *form* and *content* are subjected to the comprehensive term *structure* as an essentially artistic concept. Assonance, rhyme, meter and symbol, idea and emotion, scene and experience – are all *structure elements*. They make the structure as a whole at the same time depending on its nature. The awareness of the poet's worldview is also a relevant precondition for understanding a work belonging to sufi poetry. However, the vision of the world realised in the work must itself be viewed as an artistic achievement, like a construction which is fundamentally aesthetic and which represents a part of the structure of the work in question.

If a researcher, in his analysis of a work of art such as the *Diwan* literature, fails to consider all that determines a structure like this in terms of time and space,

which makes it a part of a historical context, and which gives it a special role in a specific human position, then the researcher deliberately limits himself to a strictly imminent analysis, interpreting the work as an autonomous and unique structure with its own and independent historical existence. Such analyses from this historical distance are, however, incomplete, given that literary works of such a profile require a necessary investigation of a broader literary, cultural and socio-economic structure the work belongs to, as well as the spiritual constellation and orientation of the author's personality, which helps us better understand the work in the concreteness of its historical manifestation. Bearing in mind Ingarden's view of the structure of a literary work, I should apply the deductive method and start with the layer of metaphysical features of the work in order to expound it within the mystical-religious discourse (*tasawwuf*) that the Diwan poetry belongs to.

### **The Diwan Poetry and Its Mystical-Religious Aspect**

Religion is a constant and omnipresent feature of all aspects of life and culture of the Ottomans, the same as *tasawwuf* (Islamic mysticism) which is interwoven with their philosophy of life. *Tasawwuf* reached the Ottomans as a completely sophisticated and utterly complex theory and practice (see Hafizović, 1999; Schimmel, 1975; Chittick, 1996). Due to the limitation in the scope of the paper, it is impossible to present this teaching in its full complexity. Bearing in mind, though, that the *tasawwuf* discourse is an important structural feature of the *Diwan* poetry in general and that it provides a unique pattern for the interpretation of the *Diwan* poetry which was strongly influenced by the Persian lyrics, and thus by the *tasawwuf*, which left an imprint on the literary and artistic work for an extended historical period, I give below a brief description of its fundamental principle.

Mystical-religious aspect of the *Diwan* poetry is crucial for its interpretation, particularly the interpretation of the ghazals as a special literary form entirely subliming this aspect through its structure. Annemarie Schimmel makes the following comment about the mystical dimension of the Persian-Ottoman tradition:

It is typical of Persian lyrics that certain religious ideas that form the center of Islamic Theology, certain images taken from the Qur'an and the Prophetic tradition, or whole sentences from the Holy Writ or the *Hadith* can turn into symbols of purely aesthetic character. Thus poetry provides almost unlimited possibilities for creating new relations between worldly and other-worldly images, between religious and profane ideas; the talented poets may reach a perfect interplay of both levels and make even the most profane poems bear a distinctly 'religious' flavor. The profanation of certain Qoranic words may often shock the Western reader, but it opens surprising new vistas. It seems futile, therefore, to look for

either a purely mystical or purely profane interpretation of the poems of Hafiz, Jami or 'Iraqi – their ambiguity is intended, the oscillation between the two levels of being is consciously maintained (sometimes a third level may be added), and the texture and flavor of the meaning of almost every word may change at any moment...One cannot derive a mystical system out of Persian and Ottoman poetry or see in it an expression of experiences to be taken at face value...Persian lyrics would never have acquired their peculiar charm without the *sufi* theories; these are the background on which this poetry develops, and the tension between the worldly and the religious interpretation of life is resolved, in the poems of the outstanding masters of this art, in a perfect harmony of the spiritual, psychic and sensual components (Schimmel, 1975, p. 288).

Schimmel's claim provides conclusive evidence of the presence of mystical-religious elements in a broad Islamic poetic tradition, to which the Ottoman tradition belongs, as well as the perspectives from which poetry is viewed. The first step then in the interpretation of poetry belonging to the classical Ottoman tradition is to understand the context in which the distinctions between the religious and profane, mystical and sensuous, experiential and aesthetic are less important than the stylistic procedure through which poetic meaning is created. Religions, mysticism, mundane, otherworldly, spiritual and sensuous are the distinctive features of the *Diwan* poetry. The philosophical framework of the *sufi* poetry and its mystical aspect is formulated by al-Gazali in his work *Miškāt al-Anwār* (Gairdner, 1954) in a simplified manner.

The *tasawwuf* discourse conceives the outer and the inner aspect of life as a reflection of existence of the two worlds: the world which may be grasped through senses (*'ālam-e hess*), also known as the lower world (*donyā*) or the world of creation and decay (*'ālam-e kawn o fasād*), and opposite to that, the celestial world (*'ālam-e malakūt*) or the world of prototypes (*mundus imaginalis*), the world of likeness and symbols (*'ālam-e tamsīl*), which a human may grasp only through the power of imminent, intuitive understanding and spiritual insight. In the same way as the sensuous world may be perceived by the sense of sight in the presence of the light, the invisible world may be perceived by the power of the internal insight, by the work of spiritual books (heavenly revelations) (Gairdner, 1954, pp. 80-121).

These two worlds are also causally related to one another, the invisible world being the primary agent, and the sensible world existing only through the power of existence of the former, the heavenly world. The sensuous world is a consequence of the other world of causality, the world that follows in the sense of a shadow created by the body (Gairdner, 1954, pp. 96-97).

Therefore, this world is perceived as a reflection of the invisible world, a reflection distorted as a result of what is perceived through senses which, owing to their ability to perceive only the material objects and their effects, remain baffled and confused by what is appropriate (accidental), manifold, and non-essential. Nevertheless, there is a close mutual relationship between these two worlds, as the visible world has been granted a relationship with the world of the ultimate empire by the grace of God, which is why there is nothing in the world of the sensuous that does not represent a symbol of something from the other world (Gairdner, 1954, pp. 122-125).

One may say that the objects of this world, accessible through the power of senses, possess a meaning and reality only to the extent in which they refer to their likeness in the other world. Therefore, it is the other world only accessible through a properly directed spiritual insight that is the world of the primary reality. In this actual and original world, the relationships of the physical world are not valid. Instead of multitude, there exists unity, differentiation, and opposition; there is no separation and separating there; there is no “here” and “there” – there is no time or growth or extinguishing – because the *true* existence is only the aspect of God, One and Unchanging. A mystic’s fundamental purpose is to penetrate the veil of appearance through the power of senses and human intellect, to perceive that on the other side of the physical world and thus experience the truth, the essence of existence, which in turn may be the experiential aspect of God. Human intellect is able to logically draw conclusion on the existence of the world of likeness (*mundus imaginalis*). It is unable, though, to experience or to understand that world, given that it is too tied to the order of things in this world. The access to the other world is possible only through a higher order of intellect, free of any relationship with this world and, thus, in opposition to what we would daily observe as rational.

In this discourse, the metaphor of drunkenness and passionate love is privileged, being the condition into which a *sufi* falls, because it is only in such moments that it is possible to deliberately perceive the Truth, bearing in mind that a *sufi* sees this world only as a metaphor of the other world. Most of the metaphors in the *sufi* poetry were terminologised long ago. They semiotically established a linguistic code and form, developing through poetry special semantic association and paradigmatic series where *sufi* metaphors, metonymies, synecdoche and coded allegories intertwine. Most mystics supported metaphoric relationships of the phenomena of this world and analogs and concepts of the other world, giving them equal importance. A *sufi* views his existence from the perspective of this world *versus* the other world polarity and the symbolism of the *sufi* poetry, the ghazals in particular, is based on this polarity. When analysing the ghazals, one must take into account and

methodologically verify the existence of this polarity, given that it is a linguistic signal of the mystic-religious coloration of the ghazals.

The greatest *sufi* poet, Rumi, who adhered to the “polarity” as a structural feature of his poetry says as follows:

Things should be viewed through polarities, meaning that they become clear if viewed through polarity, on which our everyday experience is based. Each individual pair of polarities enables the existence of another pair of polarities – perfection and imperfection, wholeness and fragmentation, happiness and sorrow, new and old, spirit and body; each of these correlative notions exists and is perceivable owing to the principle of polarities. Only God is above any polarity – God is a true reconciliation of all polarities ... Each element represents a double quality (binary opposition) – each of them is the opposite of the other element. A mixture of elements results in the existence of the physical world ... Things in this world are relatively good or evil; they are neither absolutely good nor absolutely evil. A wise person is aware that the opposites perform only one task and that they are not polarities (Chittick, 2005, pp. 70-75).

In brief, the philosophical perspective which forms the working framework of the poetry of *tasawwuf* discourse is based on the following model:

- every object in this world has its pair in the other world;
- the truths of the other world are accessible to the extent that one is able to comprehend the essence of the objects of this world (i.e. the objects of this world are deprived of the accidental qualities that shroud its essence);
- the objects of this world possess a meaning through their analogs in the other world;
- the polar aspect of all opposites may be reduced to the basic pair: *this world – the other world*, from which all other pairs are derived: the beloved – the lover, meeting - departure, pain and agony – access to the loved one and a number of other pairs derived from the basic pair (compare: Andrews, 1985, pp. 69-75).

Another important observation related to experience as an act of mystical gnosis is that it is individual and utterly personal experience and in essence it cannot be divided in some collective or similar such experience.

In the context of the other world, linguistic signs have opposite referents. Therefore, the satisfaction of the physical love ultimately becomes pain, because it ties a person to this world and merciless, cruel destiny as a feature of this world; agony and flirtatious refusal of the loved one is seen as ultimate

kindness, as he is thus encouraged to abandon all his mundane goals, which is ultimately a cure for the suffering resulting from the love towards this world. In this way each polarity has its metaphoric elimination of the difference: between the one who inflicts the agony and the one who cures it, between the satisfaction and pain and, finally, between the Beloved and the lover. Then, all concepts of authenticity and diversity become lost in the transcendental unity. In the language of poetry, the change of the relationship from one concept into its opposite serves the *Diwan* poet to pervade each ghazal with some kind of irony by means of the most diverse methods of opposing.

Other characters appear in the ghazal too, which have their substitutes in the figures of the beloved or lover: a drunkard and the figure of authority may act as substitutes of the lover and the beloved. The inebriates and the lover share a whole range of socially unacceptable qualities in the mundane meaning: shabby, notorious, insane and other socially unacceptable characteristics which, in the mundane meaning, bear the quality of passion of the lover (*'eşq*), which makes him completely open to the divine vision. The figure of authority, usually a ruler, in functional terms, is not different from the beloved, as he is cruel as she is, a tyrant, self-willed, someone who prevents the fulfillment of wishes, but the rewarding, the powerful and the transcendental one. Further, this world is characterised by diversity, plurality, linear time, decay, while the other world by perpetuity and unity. Accordingly, cosmos has the quality of visible and sensuous world, the time that is measured, self-will, destiny, bad luck, while its opposite is the invisible, perfect world and pure emanation of creation. Nature has the quality of wilderness, chaos, constant change between good and evil, while its opposite is a perfect garden or a rose-garden characterised by order, beauty, roses and the beloved one in it. There is another important polarity too: a devotee characterised as a hypocritical mystic who practices mysticism only through the outer form as opposed to a true mystic (*ahl-e haqīqat*, *ahl-e del*, *ahl-e kamāl* etc.) (Gačanin, 2010, pp. 221-225).

As may be seen, the framework of the world realised in a sufi diwan never fully closes, in the same way that the interpretation of its spiritual value is never fully explicit, given that, through it, true values in life are reflected which are a subject of a continuous search. When a work is separated from the mental process – the act of creation, it transcends into a new mental process – reception but also reinterpretation. The function of a literary work is to participate in the grand dialogue about the truth and the secret of our existence guiding us in different ways, only one of which is poetry, as a means of search for the truth of existence.



### Ghazal in the Tasawwuf Discourse

Ghazal is a short lyric poem consisting of a certain number of couplets, or *beyts*, composed of two half verse (*mesrā'a*). Ghazals are between 4 and 14, even more, couplets long, although those with 4 and those with 14 are rather rare. The most common length is 5 or 7 couplets. The rhyme pattern of the ghazals is one of its defining features. It is always monorhymic. It follows the following pattern: aa ba ca da etc. It often has the internal rhyme as an additional embellishment of the rhythm. The true rhyme is often followed by a word or phrase (*radif*), which is repeated at the end of each *beyt* through the entire ghazal.

In 400 years (1453-1870) of mature phase of the Ottoman literary tradition, practically every poet tried his skill of ghazal writing. "It can be said with much conviction that the gazel was the heart and soul of classical Ottoman literature, a central focus for a centuries-long expenditure of labor and talent, and a major voice in the song of Turkish culture:" (Andrews, 1985, p. 5).

The research of any aspect of ghazals must include the investigation of the nature of their meaning, of the understanding of that meaning and of the role human experience plays in it in respect to the time, linguistic and cultural distance. This can be achieved only by applying different methods of scientific research.

The first obstacle in a research into this genre of poetry is its translation, due to the fact that its equivalent may not be found by identifying the meaning of each lexical unit, or its counterpart in a dictionary and syntactic model (even with historical precision) – what is usually referred to as translation or paraphrase. The meaning of the words in the ghazals is understood both through linguistic rules and external motivation – the motivation that is inherent to a particular use of language, which, however, has no quintessential relationship with any linguistic element in particular. Therefore, a vast divergence between the meanings that generate linguistic rules and those that generate extralinguistic rules into a ghazal results in messages characterised by multiple meanings and ambiguity.

Ghazal, the same as other poetic forms of the *Diwan* literature, belongs to a class of texts which have a great deal in common, not to use the word stereotypical, displayed in each new ghazal. Each ghazal is in itself a sign or a signal of a special use of a special linguistic register. It is the artifact of an artistic act, the creation of a fictitious reality of a person with certain motivations at a particular time, in a particular place in culture. Ghazal is a

poetic form with inevitable intertextual matrix with which the text is read through interrelations of a number of other texts. The answer to the question of the meaning of only a single text should be looked up through the process of deconstructive experience.

Access to interpretation of ghazals is basically semiotic, however, the relationships between two signs, between a sign and a referent, between two structures of signs change each time when the perspective is changed from which the ghazal is viewed. Namely, there are different perspectives or patterns of interpretation of poetry, none of which is exclusive in respect to others: the social pattern according to which a ghazal is interpreted from the perspective of social relationships; the emotional pattern according to which a ghazal is interpreted from the point of view of emotional needs of any individual; the pattern of authority according to which a ghazal is interpreted from the perspective of its relationship to some other figure of authority to which the poetry is dedicated; and the mystical-religious pattern according to which poetry is understood and interpreted from the point of view of *tasawwuf* (Andrews, 1985, pp. 123-142). Therefore, all linguistic researches into ghazals should be conducted in the light of the phenomenon of *tasawwuf*, characterised by a specific use of the linguistic code, which structures poetry based on the binary principle through images and symbols deduced from the philosophical pattern of meaning and form or the visible and invisible principle of the unique Reality.

### **Linguistic Levels in Structure of Diwan Poetry/Ghazal**

The language of a literary work represents its structural component. Therefore, it has to be viewed not that much in the linguistic as in the artistic, creative function. Its creative role in the structuring of a literary work is the only difference that gives it a particular quality, but that quality is not so much in the very linguistic structure, in its formal organisation as in the entirety of the literary work. Thus the language of a literary work must be the subject of coordination of several scientific disciplines.

As a representative example of Diwan poetry a ghazal shall be used and its linguistic levels analysed (phonostylistic, morphostylistic, syntactic-stylistic and lexic-stylistic) and I will point out the importance of the analysis of particular levels in the frame of the research of the literary form of ghazal as a unique structure.

The linguistic elements of sound and meaning must be understood as artistically relevant tools of poetic imagination as well as structural entities of a literary work as a whole that the sound and meaning create. Undoubtedly, the linguistic organisation of verse with the sequence of its linguistic signs, that is the phonemic sounds and meaning, rhythm, distribution of vowels and durations, as well as other phonetic-phonological figures unperceivably carries us, in our first

contact with poetry, into the inner world of the work. It is due to the fact that the sound substance of verses also denotes notions and entire functional complexes of associations, emotional tones, synesthesia and evocative effects, and that the denoted is not only of the notional nature but represents an intuition which evokes a complex experience and directly affects the elements of our psyche and our feeling.

The phonemic characteristics that assign a specific nature to the linguistic organisation of ghazals and participate in the overall aesthetic effect of its structure are the following:

1. meter and rhythm as a quantitative aspect of euphony
2. sound figures as a qualitative aspect of euphony (rhyme, alliteration, assonance, acoustic image) (Gačanin, 2009, p. 142).

Being an element of the sound organisation of poetic language, meter represents a part of an integral and indivisible structure of each poetic form. It serves as a way to stylize everyday language more intensely and to assign to it a well-shaped organisation of a higher order. Meter does not only represent an aspect of meaning, but is itself defined by meaning. Therefore, it has to be understood as an element of the overall structure of a work in which the process of combining the meter and meaning constitutes an organic entity of poetry with all its other components. In poetic language, sound is realised in perfect harmony with meaning, depending on it, however, stylizing it in the final poetic form. No metric system may be based on the characteristics of meter that are irrelevant for the sound system of that language. The principle of meter consists of the dynamic grouping of the linguistic material. As the sound material in verse is regulated within certain syntactic frameworks, meter necessarily imposes a particular syntactic and into national organisation of verse. Generally speaking, verse condenses expression, thus requiring a more condense syntactic construction, where each word becomes more expressed, not only by its articulation but by its meaning. Syntactic entities in the verses of the Persian poetics predominantly match the prosodic verse, or half verse, however, the logical entities of a statement, separated by caesura, may be emphasized (by topicalisation or extraposition) attributing to the verse a dynamic moment of grouping the linguistic substance (Gačanin, 2009, p. 143).

In the basis of the Persian-Ottoman metrics with syllabic verification, the number and quantity of syllables are prosodically important, as they supersede in a specific number and order in a verse. In the Diwan poetics, meters are classified into four groups, depending on the number of syllables in a metrical unit (*rokn*), which were taken over from the Arab poetics and adapted to the

phonetic-phonological system of the language. The *Diwan* poetry in general is based on canonised metrics, on the Persian-Ottoman system of *aruz* which creates effects through a regular alternation of long syllables (closed CVC) or open syllables with long vowels (CVV) and short vowels (CV). The specifically determined metrical units, composed of short and long syllables, are combined in the traditional rhythmic verse *aruz*. In this way, the internal structure of the verse is highly organised in terms of the rhyme and melodic line (see Thiesen, 1982)

Therefore, the metric organisation of the verse is mostly based on the number and arrangement of syllables and borders between the accentuated units. The alternation of meters used in the ghazals never leaves an impression of the mechanic regularity of the metronome, as it is always achieved in an endless diversity of variations within unique schemes imposed on the poet's individuality by the language and poetic tradition (Gačanin, 2009, p. 144).

Rhythm is an important feature of the language organisation. It is very suggestive even when completely separate from the meaning, exciting with the recipients most diverse emotional moods, which make them focus on the poem. Rhythm strives to move according to how the emotions move, which is why it is always in a subtle relationship to the emotional content, particularly in the lyrical poetry such as ghazal, which is imbued with highly intense emotions. At the same time, rhythm is a tool for stylisation of the poetic emotion: emotion imposes its nature to the rhythm, so that the rhythm and emotions constantly interact (Gačanin, 2009, p. 146).

As for the rhythm partially imposed by well-established, traditional metrical forms of the *Diwan* poetics, it is clear that, together with other structure elements, rhythm is not defined by sole emotionality of the content or individuality of the poet; it rather represents a part of the poetic tradition. However, through the well-established poetic forms, a poet lives with tradition and creates and affirms his own aesthetic ideal in its frames. The linguistic material, along with all the rigidity of the metric rules and verse discipline in the *Diwan* poetry becomes organised in a particular way through rhythm so as to exploit all the sound and syntactic patterns to express the emotional tension, which is particularly underscored in the poetic form of ghazals. It is especially rhythmically emphasized through poet's exclamations and rhetorical address with a rising intonation and accentuated emotional nature, which brings dynamic to the imaginative-reflective poetry characterised by slow rhythm and rather long rhythmic phrases (see Gačanin, 2009).

When it comes to the rhythmic perception, there are two levels in the *Diwan* poetry. The first is the level of the prosodic base, or the meter in which the ghazal verse is established (e.g. hezej-i sahih u - - - /4). The second includes

both the internal organisation of verse and the distribution of borders among the accentuated units, particularly the position of *caesuras* (pauses) which are conditioned by the syntactic structure – an essential component of the natural speech rhythm. The borders between the accentuated units are metrically relevant, as they break the verse of a logical unit of a statement that I refer to as rhythmic phrases. It is at this level that the rhythmic individuality of the poetic form is built. Naturally, the question is raised here of how to read any verse, because of the syntactic ambiguity as an important feature of ghazals, the answer to which must be approached in analytical terms. Alternation of long and short syllables is a deliberate poet's choice within the poem's form, where he has a possibility to choose from a wide specter of poetic effects (e.g. to choose a certain pattern from among a limited number of patterns of a meter) and where, together with other means of poetic expression and meaning he achieves a unique communication goal (Gačanin, 2009, p. 147).

Rhyme is a poetic sound, or more precisely a sound figure which, being a sound substance, represents agreement, either entire or partial, of the ends of two or more verses, whereby rhythm and euphony of verse is achieved. Together with assonance and alliteration, rhyme is a cohesive element at the discourse level and a very powerful textual connector in poetry, such as the *Diwan* poetry with its hard and fast rules of rhyme. Considering the fact that rhyme has a powerful position in the text, and that it often carries meaning as *radif* – either as a thematic or the key element of a poem – it becomes a condensed formula of the poetic language. Rhyme is not limited only to the phonetic-phonological level as a phonostyleme, it rather appears at all linguistic levels as an expressive tool and a strong cohesive element at the text level. Its polystylematic nature arises from the functional inseparability of the sound-rhythmic, semantic and structural role at the level of discourse (Gačanin, 2009, p. 148).

When analysing poetical discourse, recognizing aesthetic dimension of the sound layer is an individual matter and it depends on the inclination of the recipient to communicate with poetic text and his perception of aesthetic value through expressive-impressive values of the sound substance in ghazal. There is a series of sound phenomena whose sound quality occurs as an important element of the poetic structure, achieving euphony, the sound harmony as a means of stylized poetic word. The sound repetitions may be found at the lowest structural level of the text (assonance, alliteration, paronomasia, and rhyme) and the accumulation of phonemes similar in articulatory movement that take part in the sound orchestration. Based on their articulatory movement certain phonemes are more difficult to pronounce, and not seldom less pleasant to hear and *vice versa*. The articulatory and acoustic level of phoneme is taken as the distinctive

feature of the phonemes. All the distinctive features of sounds as phonemic variants directly affect the euphony with different levels of expressive-impulsive value. The phonemic layer should be separately examined in each verse on both articulatory and acoustic level, as well as its expressive value. The interaction of the phonemic sets and meanings stimulates different additive-visual suggestions in the perception of the message, for which a separate analysis should be conducted, which has not been presented here due to the limitation of space (Gačanin, 2009, p. 149). For example, accumulation of velars and glottals (g, h, k) and biassonance (a, ā) suggests a feeling of gloom, pain, desolation, doubt – everything that is related to negative affectivity, on the other hand, occlusives with fricatives make an entirely different impression – hilarity, delight.

At the morphostylistic level of the *Diwan* poetic discourse in oriental languages, expressivity focused around functional-stylistic criterion should be observed in the following aspects: existence of individual creativity in the word formation possibilities; analysis of certain parts of speech represented in the text; analysis of different types of nouns and verbs dominating in the text; analysis of transposed morphological categories and their expressivity in the text.

This discourse type is characterized by the nouns bearing all connotative meaning which is why the domination of general nouns is present, while, on the other hand, the number of adjectives is irrelevant when compared to the number of nouns, since the qualifying relation is achieved by genitive construction consisting of two nouns. The words connected with derivation from the same root are used as morphostylemes. This figure could even be found in classical rhetoric, known as *ešteqāq* (derivation), and made by infixal derivation. Derivational (formational) morphostylemes have particularly expressive value, especially those coming from Arabic language, because they are the result of formational interference from two language systems. There are other types of morphostylemes that are characteristic of poetical discourse- the use of stylistic variations of nouns, adjectives and other parts of speech whose expressiveness is located in affective quality of the selected variant in regard to stylistically and affectively non-marked variant. The best examples are stylistic variants for the *sweetheart* or *beloved*, which, in *sufi* poetry, are usually the key words in *ghazals* and they are manifested in various stylistic variants according to their level of affective quality and intensity, which is determined on the basis of the context: *yār* (sweetheart) – *ğānān* (sweetheart) – *mahbūb* (sweetheart) – *delrobā* (sweetheart) – *delbar* (beloved who mesmerized your heart) – *ma'sūq* (passionately loved), and in this series of synonyms the variant with the greatest affective quality is *ma'sūq*. All expressions have their logical meaning alike, but they are distinctive by their intensity, which generates different expressive-impulsive values, i.e. stylistic values in the context.

Person synonymy is observed to be stylogenic characteristic in *Diwan poetry*. Since this figure is related to encoder and decoder in communication it is possible to change the first person (sender of information) with the second person. *Topes of modesty* in Islamic and Oriental poetry is the example of transposition of meaning of the first person plural to the first person singular for the reasons of affective laden modesty and/or as stylistic variant of neutral I. Transposition of the third person singular to the first person singular is usually followed by ambiguity, because it is always found in the last verse with the poet's *mahlas* (nickname) as a word-play.

Poetic discourse is characterised by compact syntactic frame which is, undoubtedly, conditioned by the meter, dense expression and emotional tone. *Diwan* poetry, like any other poetic word, perseveres in not accepting fixed and predictable word order, thus creating a feeling of disorder which opens up endless possibilities of meaning. Unexpected changes in the syntax of *Diwan* poetic verse in general, and especially in *ghazal*, bear with themselves new meanings which are impossible to comprehend at first listening or reading of *ghazals*. *Diwan* poetry is significantly different from other written discourses because it represents syntactic freedom, which is observed even in the contemporary spoken language.<sup>1</sup> Since this type of poetry had its own rules which permit the freedom of relocating the sentence elements within the sentence or the clause, it usually resulted in syntactic ambiguity and sometimes even confusion. This freedom of poetic syntax is certainly of great help and sometimes almost an inevitable path for a poet, who is greatly limited by the rhythmical patterns of the verse (Andrews, 1985, p. 29).

There are three types of expressions to be found in *Diwan* poetry in connection to the degree of communicative dynamism. The first one is the one with the contextually non-included word order, which presents the basic semantic-grammatical word order (subject, object, predicate) with different objects in focal position. The second ones are with the contextually included-actualized word order: *topicalisation*,<sup>2</sup> where the theme is moved to the beginning of the verse, while rhema, as a higher level of communicative dynamism, takes on a *focal position of the verse*, and *extraposition*, where one of the sentence

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<sup>1</sup> With respect to syntax contemporary spoken language represents high degree of correspondence with the language of *diwan* poetry. Compare: Andrews (1985) "The Manner of Speaking. Poetic Syntax", *Poetry's Voice*, pp. 19-35; Windfuhr, G. (1979) *Persian Grammar: History and State of its Study*, The Hague: Mouton Publishers.

<sup>2</sup> See notes: *topicalization, theme, thematization* etc. in: Wales, K. (2001). *A Dictionary of Stylistics*, London: Longman, p. 393.

constituents extraposes on the right side of the verb. Each of those three types of expressions has certain complications. The basic semantic-grammatical word order, with the least sensitive context, is dominated by the form of written messages in classical as well as in contemporary language, which implies that interpretation of the very message in such a pattern will hardly depend on the outer context. In two other examples, in connection to the distinction of the theme and rhema, it is assumed that both, a speaker and a listener/reader, will share a common consciousness about the context of the message. In such a way the order of the sentence constituents will transmit different segments of information which are not offered by the lexical sentence units.

It is important to observe that this poetry does not have redundancy characteristics of the context in direct communication- as in spoken situation- which helps for the spoken message to be better understood. Spoken language implies dialogical situations in which a speaker and a listener share consciousness about the features of the context: syntax patterns correspond with the dynamics of the given context, and the message is immediately understood as a result of intonation used to interpret different syntactic aspects. Intonation, pauses, and voice pitch- all of them expand syntactic signals and contribute to their clarity. The major characteristics of the syntax in *Diwan* poetry could be defined by the following rules: specific syntax is a signal pointing to the poetic discourse, or more precisely to *Diwan* discourse; in addition to expressivity, the syntax signalizes different possibilities for verse reading; high degree of ambiguity characteristic of *Diwan poetry* syntax implies that there was a particularly redundant context which poets shared with the recipient and the interpretation had to rely on the structural patterns of semantic elements which belong to extralinguistic elements; syntactic ambiguity was understood as inherent characteristic of poetry; analogously with spoken language situations, the syntax of *Diwan* poetry also implies an intimate dialogue with the emphasis on emotional contents of the message (Andrews, 1985, p. 25).

### **Poetic Dictionary of a Ghazal**

What we are interested in at this aspect of the analysis is- how language, i.e. lexemes selected by a poet, depicts poet's inner reality; in what way the language creates thematic structure of *ghazals* and *qasidas* with the selection of lexemes at their paradigmatic level, their interrelation of synonymy and antonymy, as well as at the syntagmatic level.

At the first level lexemes should be analysed, which are the result of poet's choice and strategies of certain poetic forms, and which create thematic structure of poetical world, since we know that in *Diwan* discourse the form is the frame where all aspects of poetry are being expressed. The form determines appropriate rhythm, rhyme distribution, poem's length and form, and a poetic



strategy needs to be followed. Poetic strategy implies choice of ways and/or thematic context which means appropriate choice of lexemes. At the next level I should analyse associative meaning of lexemes which makes peripheral, optional and subjective component with series of additional information, as well as subjective reactions to objective reality through emotional-expressive lexicon. Contextually expressive lexicon depicts numerous and diverse connotative meanings- which, in a very peculiar way mark the *Diwan* discourse and which, with further semantic movements of connotative meaning, proceed to the lexicon of *tasawwuf* register, that was researched at the third, i.e. the last level. It is recommended that a «possible» interpretation of the verses be made at this level in order to observe the metaphorical nature of the included lexemes and their functional value and stylistic markedness. At this level it is possible to fully recognize the reflective and emotional world of *ghazals* and the entire philosophy that is reflected in their deepest layers. It could even be determined that from the deepest layers of *ghazals* it is possible to generate the entire *tasawwuf* system, as a philosophy (rules, situations, degrees and ways of accomplishing sublime climax of humanity within man's spiritual seriousness) (see Gačanin, 2010, pp. 222-223).

Prior to giving explanation about the choice of lexemes at the paradigmic level, and while taking into consideration the poetic strategy of *ghazal* that limits that choice, it is necessary to give some comments regarding social contexts in which *ghazal* was evolving. Namely, *ghazal*, like any other artistic and linguistic organisation, has its ultimate meaning revealed in the context of complex social processes, while being at the same time a part of them- and these are the primary contexts or immediate environment where *ghazal* was listened to or recited in interaction with the broadest contextual circle- literary, ideological, cultural, social and also on all other occasions (compare: Schimmel, 1975, pp. 187-343).

At the paradigmic level of the lyric poetry the lexical fund is generally limited and there are few repetitions of certain lexemes. However, this does not mean that the semantic domain is thus limited but on contrary, these are the stylistic procedures used with limited lexical funds, expanded semantic fields and specific syntax where each poet in his own unique way «breaks through semantic fields with deliberate polysemy, as well as with associative dimension, which is stronger than in any other text» (Error, 1986, p. 56) and which then creates a whole different world with complex reflective-semantic relations. By repeating lexemes in one *ghazal* or *qasida* a stylogenity or cohesions of structure is achieved, whether we talk about repetition of the same lexeme or phrase, or type of *redif* rhyme, which adds to the expressive value accomplished

by repetition of synonymous lexemes, thus creating greater expressive value and more complex semantic structure of the text.

In *tasawwuf* literature there was a specific type of metaphorical process which always required from the recipient a deeper understanding of its symbolic structure and knowledge about its primary features, which is that- in the sphere of attributes it is always a man's dialogue with God, regardless of the mark, attribute (real events, persons, or scenes from history, mythology, etc.). All «actions» were taking part at the heart of one's soul, and *sufis* used metaphors to express the intensity of their experiences, like *wine* (*šarāb / mey / bāde*), *drunkenness* (*našwe, mast*), *bohemian* (*rindān*), *idol* (*bot*), etc. This is why the semantic contents of this type of lexicon is recognized only with contextual aspect included in the *tasawwuf* discourse (Gačanin, 2009, p. 292).

The metaphor with antithesis has a central place in contextually expressive lexicon of *tasawwuf* discourse, and which regularly proceeds into terminology units and forms of *tasawwuf* register, possesses consistency of meaning and a certain enigmatic quality, that always keeps us in a kind of unfinished process of reception when in communication with *ghazal*. Antithetic figures, when combined with metaphors, are seen as semantic-stylistic characteristics of *ghazal*. In fact, peculiarity of contextual antonymy is result of a linkage between antonymy correlation with metaphorisation of lexemes. Contextual opposition in *tasawwuf* discourse is formed by the words, which in lexical system do not create antonymy pair and they enter antonyms links only in the given context, while outside of *ghazals* (not the case with *qasidas*) they are not antonyms (Gačanin, 2009, pp. 292-293), like in the following example:

*ğehān* (world) – *čenār* (plane tree) are contextual antonym where through the process of metaphorisation I get antonym pair: the world of forms and transience (world/*ğehān*) vs. traveler of spiritual path (*čenār*/plane tree);

Consequently, the stylistic procedure is reflected in the correlation of contextual antonyms whose surface layer is used by a poet to generate one philosophical statement, or more precisely a poet uses surface words (and syntagms), logically and semantically non-opposed, and transform them into a deeper, antithetic, metaphorised stylematic statement with simple reflective message. Antithesis is generally very interesting as a figure in which contrasts are pronounced at the logical-semantic and structural level. In this case, it offers the key to the secrets of universe where we all are in dialectically opposite relation, since all of man's knowledge is based on polarity of notions, or more precisely, everything has its antipode, or all oppositions are essentially reconciled into oneness.

### Testing the Sample: Analysis of a Ghazal Through Linguistic Levels

This is an example of a Persian ghazal analysis. The test model is applied on a ghazal with a rhyme on letter zād (غزل حرف الض)

Linguistic, stylistic and hermeneutic analysis was undertaken on the whole *Persian Diwan* (Istanbul Üniversitesi Ktb., T 2823) by Ahmed Hatem Akovalizade (Gačanin, 2011).

Transcription is made according to the standard ICSGN (Iranian Committee for Standardization of Geographical Names) from 2004; its phonemic transcription (Broad NCC Transcription) is modified for the consonants چ [č], خ [x], غ [g], ة [ʔ] according to the ZDMG, which is usually used as a scientific transcription in oriental philology in Bosnia and Herzegovina.

#### *Analysis of the zād ghazal*

(ramal - u - - // - u - - // - u - - / - u - )

fāʿelāton fāʿelāton fāʿelāton fāʿelon

#### Verse 1

Gar be exlāsī nasāzad sūzan-e adham ġaraz

- u - - - // u - - // - u - - - // u - (5, 3, 5, 2) → rhythmic phrases

Bar namī āyad rofūy sālūsī az yamm-e ġaraz.

- u - - - u - // - - u // - - - u - (7, 3, 5)

When the needle of dusk its aim with candour fulfils not  
The patch of intriguers from the sea of low intentions will not emerge.

#### Verse 2

Čīst šīrīntar ze gūyāyī-ye ān tūti-ye nāz

- u - - - // u - - - u - - - u - (5, 10)

Ĝoz negāraš nīst dar āyīne-ye ʿālam ġaraz.

- u - - // - u // - - - u - - - // u - (4, 2, 7, 2)

Is there anything sweeter than the gentle parrot's chant?  
Whose sole aim is to observe its image in the mirror of the world?

#### Verse 3

Har ke dard-e del x<sup>w</sup>orad āxer tarabhā mīzanad

- u // - - - u - // - - // u - - - u - (2, 5, 2, 6)

Pīšrūy-e sāzīst neizan rā ze mašq-e dam ġaraz.

- u - - - u // - - - // u - - - // u - (7, 3, 4, 2)

When the heart aches, joy must follow  
The nay player first adjusts his breath.

Verse 4

‘Oqde-ye dāğ-e tahassor kī namīgardad delam  
- u - - - u - - // - u - - - // u - (8, 5, 2)

Mīnomāyad čon gol-e nagšūde dar pīšam ġaraz.  
- u - - // - u - - - u // - - - // u - (4, 6, 3, 2)

The deep yearning that tightens me will not my heart poison  
The aim to which I aspire like an unblown rose is.

Verse 5

Bī takallof čon hamīn omīd-e šīrīnī bowad  
- u - - // - u - - - u - - - // u - (4, 9, 2)

Lazzat-e woslat namīdānam čerā Xātem ġaraz.  
- u - - - // u - - - // u - - - // u - (5, 4, 4, 2)

Without pretense or posing, this hope is savoury indeed  
I know not, Khatem, wherefore the joy of the encounter then?

*Phonostylistic level*

*Meter*

Ghazal has got five *beyts* and is written in *ramel-i mahzuf* (*ramal-e maxzūf*) meter, in fifteen-syllable verse, whose symbolism is based on the rhythm of gait of a horse. The rhythm of the metrical units of this meter is evident from the following pattern: fā‘elāton fā‘elāton fā‘elāton fā‘elon (- u - - / - u - - / - u - - / - u -).

*Rhyme of the zād ghazal*

Classic *diwan* distribution (al-kafiyya): rhyme -m + *radif* word *ġaraz*;

Graphic-quantitative consideration according to the classic distribution: muterādifa (with two vocalized consonants between the two quiescent/*sakin* letters);

Quantitative consideration: six-phoneme, three-syllable, closed vocal-consonant rhyme;

Qualitative consideration: isomorphic rhyme

Lexical-grammatical consideration: nominal – the noun *ġaraz* (goal) rhymes;

Distributive consideration: canonical inter-verse, final rhyme.

### *Rhythm*

Rhythmic phrases are of uneven length and they are interwoven. The rhythmic phrase of *radif* (u-) dominates; it accelerates the rhythm of ghazal and at the same time it is the rhythmic motif of ghazal. Prosodic verse consists of three, four and two rhythmic phrases. Generally speaking, it could be said that the rhythm of this ghazal is more dynamic in comparison to other ghazals. In prosodic verse 2a, in the third rhythmic metrical unit and in accordance with the rules of prosodic license the substitution of the neighboring syllables has been made.

Phonetic-phonological figures and rhythmic elements of ghazal, which contribute to rhythmic-euphonic expressivity:

- 1 a) rhyme / *radif* / assonance (a) / bialliteration (s, z)  
b) rhyme / *radif* / bialliteration (s, r)
- 2 a) biassonance (ā, ī) / polialliteration (z, y, t)  
b) rhyme / *radif* / assonance (a) / polialliteration (n, r, y)
- 3 a) assonance (a) / bialliteration (r, d)  
b) rhyme / *radif* / assonance (a) / accumulation of fricatives
- 4 a) assonance (a) / alliteration (d) / accumulation of velars and post velars  
b) rhyme / *radif* / biassonance (o, a) / polialliteration (m, n, d)
- 5 a) assonance (ī) polialliteration (m, n, b) / assonance- alliteration link (mī-mī)  
b) rhyme / *radif* / assonance (ā) / polialliteration (m, z, t).

### *Morphostylistic level*

#### *Grammatical metaphors*

a) standard grammatical metaphor

- transposition of the singular meaning *ğaraz*/goal into the plural meaning: bar namī āyad rofūy sālūsī az yamm-e *ğaraz*/ the patch of intriguers from the sea of low intentions will not emerge (1b);

b) person synonymy

- second person singular replaces the first person singular, so that the poet asks himself like in a mirror: namīdānam čerā *Xātem* ğaraz (5b);

*Morphostylemes*

- double variant of the stylistically marked adjective *nagšūde*/unopened in relation to the stylistically neutral form *nagošāde*.

*Syntactic-stylistic level*

a) synatresam

'*oqde-ye dāg-e tahassor kī namīgardad delam*/ the deep yearning that tightens me will not my heart poison (4b);

b) gradation

the process of gradation through the verses at the level of ghazal is like the connector which connects beyts;

c) epiphora and cyclos

*ğaraz* / goal or intention – *radif* rhyme;

d) inversion

actualized word order (1ab, 2ab, 3b, 4ab, 5b), extraposition of the adverbial phrase (1b), topicalization of the verbal phrase (1a, 4b), extraposition of the subject syntagm (2b, 3b, 4b, 5b), extraposition of the object syntagm (1a, 2a, 4a).

*Lexicostylistic level*

Inventory of lexemes with neutral meaning, which contribute to the development of the thematic structure of ghazal, and which are divided into semantic spheres:

*Man*

(physiological-anatomical image of a man)

*gūyāyī* (speech), *del* (heart, 2x), *sāzī* (playing), *dam* (sigh);

*Love*

(psychological image of a man, his state of being, and his emotional behavior) *exlāsī* (liberation), *ğaraz* (intention, 6x), *sālūs* (hypocrite), *dard* (pain), *tarab* (joy), *dāg* (painful seal, wound), *tahassor* (longing), *takallof* (to comply with the form), *omīd* (hope), *šīrīnī* (relish), *lazzat* (delight);

*Nature and garden*

(biosphere, geosphere, atmosphere, cosmosphere) *yamm* (sea), *tūtī* (parrot), *gol* (rose);

*World*

(social sphere and physical surrounding) ‘ālam (world), sūzan (needle), rofū (cloth), āyīne (mirror), negār (picture), neizan (the nay player), mašq (training), ‘oqde (knot);

*Mystical-religious sphere*

woslat (meeting).

It is self-evident that the lexemes of psycho-emotional side of a man and his behavior create the thematic context if this ghazal. The repetition of the words *goal* and *intention* (6x) and the word *heart* (2x) provide the key point of this ghazal- what is it that the heart aspires for.

a) *Contextually expressive lexicon of the ghazal, with mystical connotation, given through binary opposition:*

- 1) *exlasī* (salvation) – *ġaraz* (goal) make up the polarity of the path of spirituality and one's tendency towards the materialistic world;
- 2) *tūtī* (parrot) – *āyīne* (mirror), the contrast between mirror and reflection, between *ashik* and Beloved;
- 3) *del* (heart) – *dam* (sigh), contrast between *salik's* heart and gracious sigh which enlivens it;
- 4) *oqde-ye del* (the knot of heart) – *gol-e nagšūde* (unblown rose), the opposition between the heart which has not yet opened up to the light of knowledge and the heart which opened up towards revelations;
- 5) *omīd* (hope) – *woslat* (meeting), polarity between hope inherent to *ashik* and the meeting that *ashik* hopes and aspires for.

*b) Tropes and figures*

Verbal metaphor (personification):

Čīst šīrīntar ze ġūyāyī-ye ān tūti-ye nāz/ is there anything sweeter than the gentle parrot's chant (2a).

Nominal metaphor:

*sūzan-e adham*/the needle of darkness, referring to one's instincts; *yamm-e ġaraz*/the sea of goals, implying the multiplicity of human endless endeavors, *gol-e nagšūde*/unblown rose, a metaphor for beauty of spiritual heart.

Allegory images in the verses: 1b, 2ab, 3a.

## Simile:

‘Oqde-ye dāg-e tahassor kī namīgardad delam / The deep yearning that tightens me will not my heart poison (4a) – without comparative particle;

Mīnomāyad *çon* gol-e nagšūde dar pīšam ġaraz / The aim to which I aspire like an unblown rose is. (4b) – with comparative particle.

c) *Lexicon of tasawwuf register and hermeneutic interpretation*

## Verse 1

*exlās* – honesty; spiritual openness and *salik's* devotion on the path of spiritual development;

*sūzan-e adham* – the needle of darkness; a metaphor for man's *low self*;

*ġaraz* – intention, goal; the realization of the goal in the sense of submitting one's will to God and knowledge of Truth.

## Interpretation:

Spiritual openness and devotion should describe the ones who aspire to achieve spiritual seriousness, in first place by submitting their *self* with the power of their mind; if spiritual struggle is used to transform the self which covers the man from spiritual seriousness, he will never find himself in that which is his animal-like and instinct-wise side.

## Verse 2

*šīrīntar ġūyāyī* – the sweetest words; a talk without mediator, inspiration (*elhām*), the talk of knowledge;

*tūti-ye nāz* – gentle parrot; soul, spiritual teacher (*murshid*), the spirit which reveals and transmits Sacred Secrets and provides *salik's* heart with spiritual strength;

*negār* – picture, beauty; the place where Love is manifested;

*āyīne-ye ‘ālam* – the mirror of the world; *salik's* heart where the whole of the macrocosms is reflected and which directly receives divine communication.

## Interpretation:

One of the direct experiences is inspiration emerging from the wisdom with God (*‘elm-e ladonnī*), which inspires *murshid* and which he, further on, transmits to those who have just stepped on the path of spiritual development by supplying their hearts with such a strength so that they can successfully overcome the barriers on that path. Bearing this in mind, those who teach their students about the secrets of the Knowledge instruct them to polish the mirrors of their hearts by consistent remembering and mentioning of God, in order to be



able to see the reflection of divine beauty, mirroring the beauties of everything created, in their own hearts.

### Verse 3

*dard-e del* - heartache; inward spiritual pain which occupies *salik* on the path of true knowledge; suffering which is a result of separation from the Truthful, the feeling of weakness and abandonment in the absence of the Friend;

*tarab* (plural *tarabhā*) – joy; spiritual state of joy and pleasure of the heart; the heart which arrives close to the Beloved; ecstasy;

*neizan* – nay player; term: the one who has discover the secret knowledge and signifies the essential discovery – a perfect teacher/ *murshid*;

*dam* – sigh, moment; fragrant sigh of the perfect people who enliven the dead hearts with their knowledge;

### Interpretation:

*Salik* is longing for Beloved and he burns in flame which, actually, purifies his soul so that it can ascend towards diverse levels of spiritual development; at last, when *salik* arrives in the vicinity of the Beloved he is totally overwhelmed by joy and pleasure. Those who have accomplished spiritual maturity (*moršed-e kāmel*) are able to teach *murids* about the divine secrets stored in the soul, and used to enliven their deadly hearts.

### Verse 4

*‘oqde-ye dāg-e tahassor* – deep yearning; passionate longing to return to your primordial Source;

*del* – heart; the inward side where all of the divine secrets are inscribed with the lights on; the mirror of God's beauty; the place of divine Beauty radiation;

*gol-e nagšūde* – unblown rose; the opening of *salik's* heart to the knowledge; revelations made to spiritual heart showered with God's grace.

### Interpretation:

*Sufi* does not run away from suffering and endurance; on the contrary, his yearning and pain for Beloved only enhances his love, and the more he endures and longs, the greater the yearning is to become free from the source of his endurance- his self existence. *Sufi's* ultimate goal is intimacy with the Beloved, which results in his heart opening to the knowledge that shines before revelations of divine secrets, the ones which cannot be measured by time.

## Verse 5

*om̄d* - hope; term: heart's basic need to understand Reality;

*lazzat-e woslat* – the pleasure of the meeting; term: the spiritual pleasure which overwhelms *salik* when he finally reaches the divine vicinity, union with God.

Interpretation:

On his spiritual path the lover continuously attempts the experiences of the union with the Beloved and separation from Him (the state of *qabd* and *bast*), until he ultimately reaches the complete Reality. However, *salik* experiences an absolute Reality and true life with the physical death when he accomplishes the final level of his existence in the Beloved.

### Conclusion

One must underline that neither linguistic nor stylistic analysis evaluate a work in any of its segments nor do they engage in its valorisation; they only establish the efficiency of the segments of language expressions of a content. The meaning of the words in this form of literature is acquired through extralinguistic motivation inherent to a particular use of language, which does not have an essential relationship with any linguistic element.

The results of a linguistic analysis such as this one are necessarily intertwined and complementary with the literary-stylistic analysis and sufi philosophy, along with the classic rhetorics and they are available to the modern philological science in research into this kind of literary texts, as well as their valorisation and literary-historic situating.

In sufi poetry each verse in itself is a semantic unit, while the meaning of *ghazal* as a whole reveals complex and interrelated references within its integral structure, which bears a huge amount of meaning, usually elusive during the first listening or reading of *ghazal*. In poetic structure a context has organic, and not only functional character, and it is discovered with the text and by detecting its multi-layer semantic structures. However, multiple linguistic meaning in *Diwan* poetry is of a more complex character, since its organisation in poem is always ambiguous and symbolic. Therefore, I acclaim that the *Diwan* poets in their *ghazals* formulate the poetic expression in a very unique way and their poetic language represents figurative polychromia regularly followed by the acts of double modeling- both, surface and deep one with mystical connotation, which significantly complicates semantic structures and enhances expressive value.

*Diwan*, especially in *ghazals*, at first sight it seems like there is no thematic development and cohesiveness of the text; there is no order in the change of topics; there are no direct relations between semantic figures; inclination

towards person is changed without any meaningful transitions; the meaning is often contradictory and secretive, even absurd. For all the mentioned to become meaningful certain rules in comprehending and interpreting the text like *ghazal* (the most beautiful represent of a Diwan) should be accepted:

- Emotional interpretation of the reality implies mystical observations which perceives the truth as divine reality, not with the use of rational intellect but rather irrational, emotional state which is symbolized by passionate love and drunkenness (*'ešq – našwe*);
- Other participants of «drinking event» are people in line with mystical and emotional interpretation of life (true sufis), whose *tekke* is garden and whose ritual is get-together; *rend* and *mast* (bohemian and obsessive drunkard) i *'āšeq* (passionate lover) are the terms used to identify mystics;
- In this context, as psychological poles, the contrast has been created- *zāhed* (pious ascetic) on one side and *'āšeq* and *rend* (passionate lover and bohemian) on the other side, since the former has a need for limits and emotions control, while the latter has a profound need for knowledge and interpretation of secret, emotional aspects of life;
- The mystics were ironical when the outer morality and religiosity were concerned, and with their pronounced emotional behavior and with the refusal of practicing only religious rituals, they were usually publically sentenced by those who approved it in their private surrounding;
- Through series of rhetoric questions and addresses the answers to some of the crucial life concerns were provided: where a man comes from, and where he returns;
- The poet represents idealisation of one of the participants of the get-together caught in the rose garden, whose autoreferentiality is always in *beyt tehallus* (*taxallos*); this particular verse does not only provide identification but it also allows the poet to please himself and his self-appraisal, which confirms his status of the sufi and the poet, with a very interesting word-play.

The perception of poetic expression of such a complex literary and artistic work will indeed depend on the recipients of the message (communicators), their aptitude to communicate with the poetic text and their capacity to perceive poetic structure as artistic one, with numerous semantic layers and nuances.

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