



The symbol of nightingales and Persian rose in poem of Naim Frashëri

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Abstract

Persian and Albanian poetry both hold deep cultural, historical, and literary importance in their respective regions—and beyond. While distinct in their linguistic and thematic traditions, both poetic traditions serve as crucial vehicles for expressing identity, resistance, spirituality, and beauty. Persian poetry is one of the most influential literary traditions in the world, with a legacy spanning over a millennium. Persian poetry is deeply tied to Sufism, an Islamic mystical tradition. Poets like Rumi, Hafez, and Attar used verse to explore themes of divine love, the soul's journey, and unity with God. Rumi, in particular, is globally recognized for bridging spirituality and poetic beauty. Persian poetry has been central to Persian (Iranian) identity, especially during periods of foreign domination or cultural suppression. It helped preserve the Persian language and Zoroastrian, Islamic, and pre-Islamic cultural heritage. During Ottoman rule, and later during political repression (including under Enver Hoxha's regime), poetry became a way to preserve the Albanian language and cultural identity. Poets like Naim Frashëri were instrumental in the Albanian National Awakening (Rilindja Kombëtare) through their verse. Albanian poets often wrote as acts of resistance against foreign domination or totalitarian rule. Their works reflect the struggles for independence, justice, and national unity. Albanian poetry often emphasizes lyricism, with strong expressions of longing, love, loss, and freedom. It is deeply rooted in the oral tradition, with folk songs and epic poetry playing a key role in rural and national storytelling.

Naim Frashëri'nin şiirinde bülbül ve Fars gülü sembolü

Özet

Farsça ve Arnavutça şiir, kendi bölgelerinde ve ötesinde derin kültürel, tarihi ve edebi öneme sahiptir. Dilsel ve tematik gelenekleri farklı olsa da, her iki şiir geleneği de kimlik, direniş, maneviyat ve güzelliği ifade etmek için önemli araçlar olarak hizmet eder. Fars şiiri, bin yılı aşan mirasıyla dünyanın en etkili edebî geleneklerinden biridir. Fars şiiri, İslami bir mistik gelenek olan Sufizm ile derinden bağlantılıdır. Rûmî, Hâfız ve Attar gibi şairler ilahî aşk, ruhun yolculuğu ve Tanrı ile birlik temalarını keşfetmek için şiir kullanmışlardır. Özellikle Rûmî, maneviyat ve şiirsel güzellik arasında kurduğu köprüyle dünya çapında tanınmaktadır. Farsça şiir, özellikle yabancı egemenliği veya kültürel baskı dönemlerinde Fars (İran) kimliğinin merkezinde yer almıştır. Fars dilinin ve Zerdüş, İslami ve İslam öncesi kültürel mirasın korunmasına yardımcı olmuştur. Osmanlı yönetimi sırasında ve daha sonra siyasi baskılar sırasında (Enver Hoca rejimi de dâhil olmak üzere) şiir, Arnavut dilini ve kültürel kimliğini korumanın bir yolu haline geldi. Naim Frashëri gibi şairler şiirleriyle Arnavut Ulusal Uyanışı'nda (Rilindja Kombëtare) etkili oldu. Arnavut şiiri genellikle özlem, aşk, kayıp ve özgürlük gibi güçlü duyguları ifade eden lirizmi vurgulamaktadır. Sözlü geleneğe derin kökleri olan bu şiir türünde, halk şarkıları ve destansı şiirler kırsal ve ulusal hikaye anlatımında önemli bir rol oynamaktadır.

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Introduction

This study examines the themes of roses and nightingales in the works of Naim Frashëri. Naim Frashëri, influenced by Persian literature, gave rise to the romantic Albanian poetry movement. Naim Frashëri, one of the pioneers of Albanian literature that developed over the last two centuries, is discussed in this study. He wrote his works based on the Sufi examples of Persian literature. The connection established by Naim Frashëri between Albanian romantic poetry and the distinguished examples of Persian literature, as well as the texts he created, are among the first examples of Albanian written literature (Dibra, 2025, s. 80).

Naim Frashëri (1846, Yanya province – 1900, Istanbul) was the older brother of Shamsaddin Sâmî. He is better known among the Albanian people as the leader of the Albanian nationalist movement. His father ensured that Naim and his other siblings learned Turkish, Persian, and Arabic by hiring private tutors for their religious education. Naim completed his primary education in the village where he was born. He also improved his Persian at the Bektashi tekke operating in the same village. After the death of his father and mother, the Frashëri family settled in Ioannina in 1865. Naim Bey enrolled at the Zosimea Greek High School. During his studies there, he learned Greek, French, and Italian. He also improved his Arabic and Persian by taking lessons from renowned teachers at the medreses in Ioannina. Naim Frashëri has a total of 22 works in Turkish, Persian, Greek, and Albanian (Aruçi, 1996, ss. 195-197).

Naim Frashëri's early education in his village had a lasting impact on the rest of his life. In particular, the education he received at the Bektashi tekke in his village led to the formation of Albanian Bektashi texts. His 1896 work, *Fletore e Bektashinjët*, is the first work to explain the fundamentals of Albanian Bektashism (Sülçevsi, 2025, pp. 157-175). Thus, Naim Frashëri introduced the Bektashi texts and important works of Persian literature to Albanian tekke literature by selecting excerpts from these works or conveying their meaning. During these years, he pioneered Albanian literary studies by writing many works in Albanian. He also pioneered the use of different dialects and alphabets, making a significant contribution to the written form of the Albanian language (Yerdemir, 2023, ss. 413-418). Through all these works, Naim Frashëri played a major role in the formation of Albanian political identity and contributed greatly to this process. For example, *Luletë e Verësë* (1890). In this poetry book, titled "Summer Flowers," the poet reveals the Albanian national identity based on the characteristics of the Albanian language.

The rose, a symbol of the wayward lover, makes the lover suffer, the nightingale, which is nothing compared to the beauty of the girl that the poet sings about. Just as the lover burns and melts, he feels pleasure from the sufferings of love. Even the rose, which makes the nightingale suffer and grieve, does so, following the example of beauty, which torments her lover.

As a well-known researcher Agim Tabaku (2001) notes, "In Persian poetry, nightingales and roses are conventional". The nightingale sings longingly of his unfulfilled love for the rose. The poet understands what the nightingale sings and says, that is why his soul burns and he never sleep.

The Iranian famous scholar Ali Akbar Zijai (2000, pg, 126) affirms the same, when he says, "The nightingale is the symbol of the "crazy lover" in Persian literature. This bird is known for its beautiful singing and its passionate love for the red rose. In Persian literature the love of the nightingale for the rose is well known, although the nightingale cannot attain its satisfaction with the rose, because of the dissimilarity between them. That is why he is missed at every moment. With pain, alone, almost insane, and until the moment he arrives at the rose, he cannot be silent. Then he feels satisfaction for what he has achieved and sings, or rather moans from the pain of the ash.

"He studied Sadiu and Omar Khayjam's Rubairs with great enthusiasm, especially the latter in all segments have inspired the poetic world. Like Omar Khajami, Naimi also symbolizes beauty with the rose and the songs of the nightingale" (Sulejmani, 1967, fq. 66).

For the oriental figurative couple nightingale and rose, there are many interpretations, such as the one according to the vocabulary of Sufism; the nightingale is

"one of the main poetic metaphors used by Sufi poets referring to the lover (the nightingale) who has fallen in love with the rose, who is so bewildered by it that he does not see the danger that may threaten him from its thorn. In another sense, the nightingale is also a metaphor for the soul, and as a singer, it resembles the angel Gabriel and the Prophet in revealing the hidden. While the rose symbolizes the girlfriend, with whom the nightingale has fallen in love" (Sulejmani, 1967, fq. 66).

1. The Beauty in oriental poetry

It is irresistible with beauty, and intoxicating with the pleasant smell - but it is also a metaphor for the danger and attraction of the mystical experience" (Renard, 2005, p 25). The well-known orientalist Annemaria Schimmel (1975) makes the same assessment about the prophet Muhammad, who is defined as

"The nightingale of the eternal garden. The rose is the embodiment of divine manifestation. This flower reveals divine beauty and the majesty of perfection. The suffering of the nightingale to the rose, for Annemaria Schimmel, appears in mystical language as the suffering of the human soul to eternal beauty."

The nightingale or nightingale, and its literary equivalent, *hazar-dastan*, refers to a singing bird. He is characterized by his sweet and plaintive voice (*qaraman*), which is supposed to sing about his beloved, the rose (goal), or red rose. The time when the nightingale sings is night and dawn. He is a bird that migrates, at a certain time of the year. And many verses of Persian poets speak of the separation of the nightingale from his lover (the rose), and the union between them at a certain period of the year. The nightingale is that bird that sings in the season of roses, that is, in the season of spring. Another detail that should be noted is that the most suitable months in which the nightingale sings are April and May. Then it becomes more silent, despite the roses continuing to bloom for a long time.

However, the nightingale and the rose in Persian poetry are also treated as motifs, in addition to being literary figures. We also see this in Naimi, in the poem "Nightingale" in the volume "Summer Flowers" and in "The Dreams" which is treated as a motif and as a literary figure. It must be said that in the erotic lyrics of the Persian poets, the nightingale and the rose are the embodiment of the lover and lover par excellence; the rose embodies perfect beauty, perfection. But at the same time, it embodies the arrogance of this perfection. Being proud, he is often cruel to the nightingale's love, while the nightingale sings of unfulfilled love, and longing for the rose. While in mystical poetry the longing of the nightingale for the rose serves as a metaphor for the longing soul to unite with God (Schimmel, 1994, pp. 163-189).

The following verses taken from some Persian poets better justify what we said above;

"I wanted to pluck a rose in my garden, it was white and the nightingale was crying/don't trust the rose! Shout, sing and cry! O nightingale, you are hurt by the thorns that have entered you" (Shirazi, 2004).

"The roses laughingly say to the nightingales, come laughing and look" (Rumiu, 2007, fq. 31).

"Behold, the cup of the sky is reddened by the dawn, the nightingale started the songs of fun, with the rose; come peach, nature laughs; under ruby glass" (Rumiu, 2007).

"My beautiful rose, you have many flowers! A thousand years of need, you will not find a nightingale like me" (Shirazi, 2003, fq. 269).

2. The rose and nightingale in Naim's poems

In his poetry, Naim gave a new resonance to traditional symbols, such as the nightingale and the rose. Sometimes you seemed to move away from their mystical essence and sometimes to approach it. These literary figures are dissolved in his poetry, becoming part of their own poetic world. In the poem "Nightingale" in the volume "Summer Flowers", the nightingale sings to his beloved, the rose, and mourns his impossible love for her.

But the longing song of the nightingale burns the soul of the poet, who longs for his homeland and his loved ones. The nightingale's love for the rose is transformed into Naim's poetry, like the poet's love for his homeland and life in general. And no one better than the poet can understand what the nightingale is trying to say. "Thus, in the poems "Nightingale", "Love" or "Vasha "nazemadhe" and me walking pleasantly" we have the poet who suffers spiritually and who, following the example of oriental poets, compares himself to the nightingale" (Çollaku, 1973, fq. 194). Let's illustrate it with the following lines, "I hear a clear voice now, which makes my heart burn, it's so bad that I can't stand it, the nightingale is busy" he sings. O nightingale, I know what you are saying, that's why your beautiful voice burned my soul, even sleep does not enter my eyes" (Frashëri, fq. 76).

Baba Ali Tomorri (1942, fq. 4) would say,

"in the song of the nightingale and in the poems of Naim Frashëri, that person who feels the longings of this world forever longing, understands that in every rotation of the universe the soul is the voice that reveals love, longing and joy, these and all the events similar to these, rest, begin, continue, rest and begin again, to strengthen their eternity".

As for Dhimitër Shuteriqi (1982, fk. 144),

"in the verses of the nightingale we have more of a miracle than song and poetry".

In the poem with the same title "Nightingale" in the volume "The Dreams", the nightingale reveals the divine secret to the poet. The mournful song of the nightingale, in love with the rose, is transformed into a heavenly song, which reveals the divine mystery to us. From a figure of the earthly dimension, it is transformed into a figure of the religious dimension. In a moment of meditation, in which the poet seeks to discover divine truth, the heavenly song of the nightingale is the embodiment of this absolute truth itself and a solace for his mind dulled by not finding this truth. Nature and everything in it are the embodiment of divine mystery.

"Suddenly comes a sweet voice, a burning voice, which tells me the long secret. O nightingale, o song-free poet, sings us this difficult secret! Say it sweetly, I listen to you with desire, to reject what I have said and thought. This world now has only one language and it is telling us with the open secret. Behold, that is why all this cross is silent: To hear your heavenly song" (Frashëri, 2005, fq. 64-66).

For Naim, the secret is related to the very concept of the eternal, the eternal, the transcendental; it is related to the very concept of God. "O nightingale, with this sighing oil, sings to us this immortal secret" (Frashëri, 2005, fq. 68). Even the moaning, the pain of the whistle is the embodiment of this truth. "That's what the whistle's cry says" (Frashëri, 2005, fq. 52).

But the poet also joins this moan, who suffers for the truth. And through poetry he seeks to be the voice of this great truth. "What we call truth is not found in the world of phenomena or in the positivist scientific form. Truth is a secret within things, a secret in their inner world. Language cannot contain it; it can convey an idea, or an experience related to the vision for it.

But the transmission of that idea can be done through images, symbols, signs, allusions and myths" (Adonis, fq. 29; 38). "Symbol or myth is the distinction between the external and the internal, between the visible and the invisible. But at the same time, they express different levels of reality in their totality. This allows the poet not only to discover what we do not know, but also to recreate what we do know, bound together in the dynamics of the unknown and the infinite.

So, poetry is knowledge (Adonis, fq. 39). "While the morning breeze is the spiritual revulsion that longs for the nightingale - it is the human soul, which tends to break the cage, i.e. the body of matter and escape from the material life - to arrive at the world of heavenly secrets" (Zijai, 1999, pg. 126).

In the poem, "O Eros", the poet turns into a nightingale, which is drunk and amazed by the universal beauty, as the personification of God himself. As the nightingale is intoxicated by the beauty and love of the rose, so the poet is intoxicated by beauty and universal harmony.

"The merry nightingale, when intoxicated by that good smell, and the pleasant color of the flowers, goes willingly. The nightingale does not fall asleep, but continues and tells him in a harmonious, longing

and warm voice. Oh, how wonderful! I also look at the beauty like a nightingale, and I am amazed, but I don't dare. How do I allow myself to do anything anymore, and stay silent, do nothing" (Frashëri, fq. 235-236).

If we refer to the last verses, Naim is speechless in the face of beauty and love, and chooses to remain silent, as they are the ones who speak. Like Omar Khayami, Naimi also symbolizes beauty with the rose and the songs of the nightingale, if in the poem "O Eros" the poet is amazed by universal beauty, in the poems "God" and "Paradise" he sees beauty embodied in God. The nightingale and the rose are themselves, the embodiment of God's beauty (Frashëri, fq 91).

"There is the rose, and the thorn of the rose, ay is the nightingale, ay and the voice of the nightingale". Without bringing beauty to mind! When he turned and looked at you, his heart would burn/She was like a nightingale, her cheeks were like a rose" (Frashëri, 1995, fq. 127).

For Naim, who always looks ahead, beauty is also reflected in the religious ideal. She is none other than God (Kokalari, Dosja 14, Fondi 437, AQSH, fq 5).

"Of billions of examples, the smallest similitude: the rose and the thorn, the scent of the beautiful rose, and the burning voice of the nightingale are one work, one matter, one thing, one Proth., but always one and never two in the eyes of one who looks with deep knowledge. This is a proof that: - God is with the universe - without deviating from mathematical conclusions" (Tomorri, 1942, fq. 5).

Even the Persian poet Ruzbihan sees the red rose as the embodiment of the divine presence. The lines, "if I were busy with a nightingale, I would sing the beauty of the rose all the time and never rest", express the poet's desire to sing the beauty of God.

3. The Sufi poets

In the Sufi poets, this desire is seen as a suffering or yearning for this beauty, which is embodied in every object of nature.

The nightingale of summer flowers makes the universe seem to God like a small stone, and one wonders how God entered this stone, "the God of the seas of the seas in the universe, which is really such a vessel to him" (Tomorri, 1942, fq. 5). While researcher Bajram Qerimi (2000, fq. 35), in his work on Naim, states "in the poem "God", God is the nightingale itself (the poet in love), it is love, it is the rose (the poet's reading girl), its thorn and beauty, it is the voice of the nightingale (the song of the poet in love), and as much as he accepts the sameness of God with the universe, he accepts the sameness, the identity of God with man". In poems like "June", "Beauty", etc., we see that the poet gives the symbols of the rose and the nightingale a new content, covering them with personal thoughts.

They take on other symbolic colors in Naimi's poetry. If we refer to the poem "June", the rose symbolizes youth, freshness, and the time when love is best experienced. Naimi with the epithet "withers", shows us the process of flight, the disappearance of youth, boyhood, this time, whose features were beauty, freshness and love. The roses withered! Oh, how beautiful it was! They fell and left! Except for the cuckoos now left! (Frashëri, fq. 143). These verses remind us of the poet Rumi who says, she went and had no one as good a lover. The heart was not enough to look at her face. She left and now there is no sign of healing left for my heart.

The rose passed and left me only the thorns "The beauty went away with me, only the ugliness remained. Because I didn't pull out the mortar, I was on fire, will you come back?" Lay down friends to drink, because the roses are drying up, the youth is going away! Why are we staying?" (Frashëri, fq. 144). In these verses, Naim behaves like a Khajaman, who through drinking wants to enjoy the moment, life and with it the youth that is running away and never coming back. The Persian poets Omar Kahjani, Saadi Shirazi, etc., who had a great influence on Naimian poetry, especially the one with a hedonistic spirit, will also sing about youth, the past and love, kiss and drink! That you find this day four times" (Kahjani, 2005, fq. 25). "Alas, alas, this lily life has gone away from me, and the speck that remains will leave in a little while" (Shirazi, 2003, fq. 255). Let's soak the blooming roses

with a little wine, without wine, roses, sadness covers us" (Shirazi, 2006, fq. 91). For the poet, the fact that the nightingale stops singing on a June day, expresses again the process of youth's flight, which is replaced by old age.

"They rested and the whistles! And who can bring faith! That he will see in the summer, pink with dew" (Shirazi, 2006, fq. 144).

"O nightingale, poor nightingale! I cry with tears, with longing, that the weather made you June, so that you could go on vacation! All April, they called me, I said it with a lot of sweetness, but now I see that you are deaf, but you have a good voice" (Shirazi, 2006, fq. 143).

And with the departure of youth, the poet feels pain and sadness, but at the same time he does not give up in front of this fact of life, but promises himself that he will remain as a man, not accepting that his soul will ever grow old.

"Old age should be cried, because there is nothing left in life! Go summer and roses, because my soul never grows old, rest and you, nightingale, will stay like a man" (Shirazi, 2006, fq. 144).

However, in this poem the pain prevails, and the revolt that time flies quickly and with its youth, freshness, beauty and boyhood. Although inside it we see a duality of the poet's feelings, he remains until the end himself who passionately loves life and beauty. In the cycle, "Beauty", the beauty of the rose and the voice of the oriental nightingale, for the poet, are nothing compared to the beauty of the maiden and her sweet voice that fills the Naimian soul with peace. If in the Persian poets we see a mystical exaltation of the nightingale in front of the divine beauty of the rose, in Naim we see a transformation of this mystical beauty, passing from the oriental rose to the beautiful maiden of Naim. It must be said that the figures of the rose and the nightingale in this cycle behave simply as figures and not motifs.

"When I see your pages, what is left of the rose?" (Frashëri, fq. 100).

Your voice is my soul; it leaves no taste for the nightingale".

We encounter this in Hafiz (Shirazi, 2006, fq. 84) and Shah Hatim

"the light and light, the moon takes you when it falls, when you come out the rose remains far away and, in the shade, / Your body that is like a rose, how exciting are the waves, from the smell of your sweat/ Roses are now perfumes, and the light breeze is so pleasant".

As the researcher Mahmud Hysa (1979, fq. 48) also says:

"To Naimi, they seem difficult (May flowers), as worthless (rose leaves), as tasteless (the voice of the nightingale) compared to the beauty that emanates from women in general or from her cheeks, from her voice and from her eyes".

The beauty of the girl, which goes beyond earthly beauty, in this poem is mystified, deified, and in front of every object of nature it is sublimated,

"In his philosophical and poetic sense, beauty, love and God are an inseparable trinity" (Bulo, 1999, fq. 120). Baba Ali Tomorri (1992, fq. 4), a faithful religious man, comes and confesses to God because he has given beauty to the whole world truth that created beauty".

What should be emphasized is the transformation that the poet makes of the oriental rose borrowed from the Persian poets, whose divine beauty is already embodied in the figure of the Naimian maiden.

If until now the poet was intoxicated by the beauty of the Persian rose, now it is the divine beauty of the maiden that intoxicates his poetic soul. But at the same time, her beauty is compared to the red rose.

"Red rose with a smell; I know how much I love you." The girl metamorphoses into the red rose, which in Persian poetry symbolizes the beloved (Frashëri, fq. 104). Also, in oriental poets, the rose appears

complacent because it does not respond to the nightingale's love, and in Naim's poem, the girl takes the same attitude towards the poet's love."

You taught roses to bloom and bloom, to laugh and beautify, to scalding whistle; and make him sad, don't say a word to him, and from this it will be good for him, he will be more beautiful and have no mercy, if he leaves him without sleep (Frashëri, fq. 102). According to Qose (1989, fq. 160):

"Beauty is presented through poetic means of physical origin and through poetic means of divine origin. Namely; here, too, beauty is an absolute idea, permeated as the embodiment of woman."

"While Mahmud Hysa (1979, fq. 48) quotes", "Naimi tells us about universal beauty according to the pantheistic concept and about human beauty that stands above the universal. But Naimi also spoke of the beauty of life, the principle of beauty, - Filip Ndocaj (1937, fq. 24) would say." In Naim's elegiac poems, in the volume "Dreams", the rose is a symbol of the cheeks, lips and beauty of his dead daughter, sister or brother

"and your cheek will become pink and your cheek as beautiful as a hyacinth/ your lips left the rose on your body/ rose-hyacinth that you wanted, today both of them are bursting from his mud" (Frashëri, 2005, fq. 56; 58; 140; 170; 176). But the rose, - according to Baba Rexhepi (1996, fq. 312)- is the source of mysticism, which has its source in the prophet Muhammad".

The flower motif as; rose, hyacinth, jasmine, cypress, narcissus, etc., is quite present in Persian poetry. They are the embodiment of human beauty as a whole, "in the rose garden of your cheeks is a naked black hole picking roses" (Rumi, 2007, fq. 95), and express the idea of the renewal of life, but also that of the immortality of the human race.

This is confirmed by the well-known Russian researcher, Jan Rypka (1968, fq. 85-86), who says:

"The hyacinth symbolizes the sterile black curls (of the girl), the cypress symbolizes the straight figure (symbolizes the straight body of the girl - my note) etc. The Sufis adopted them and created a whole nomenclature of symbols, which metamorphosed into transcendental symbols. The subject is nothing but the hyperbolic abstraction of beauty, and not in the sense of a concrete figure."

Even Ainsworth, (1885, fq. 330-331), while talking about the characteristics of Persian poetry, quotes, "in the works of Persian poets we find two seemingly contradictory features such as; the sensual beauty that reflects internally the charm of nature around them, and the objective to a high degree, both contemplative, speculative and sometimes with mystical tones. Rose and nightingale, lily and jasmine,¹ cypress and palm, valleys and mountains appear in their ranks. But even

"the worship of wine, women and nature has a celestial (etheric) touch, which seems to have been borrowed from a peaceful atmosphere in which poets work."

So, it is precisely the roses, daffodils and hyacinths above the grave of the relatives that extinguish the longing of the poet:

"It seems that you are coming from the place of a friend, from the neighborhood of my loved ones/
I get their disgust from yours, there is a secret here, ah, without a doubt/
You come to me from the body, the earth, the enlightened soul, my friend who is lying in my grave/
Take a look at the grave of my friend... that the hyacinth may burst forth from the savannah and the rose/
that the rose may grow from my clay, and my hyacinth may emerge from the bones" (Frashëri, 2005, fq. 102-104).

On Yunus Emre's sofa, we notice the same phenomenon,

"Faded black eyes, deformed moon face, under the black earth, I saw hands that have gathered roses/
grass has grown on someone's grave, next to another's head a row of cypress trees." (poems under the black soil pg. 53/neither speak nor send a message pg. 57).

¹ Shënim: Zambaku shenjues i pastërtisë.

We also see this in Sadiu (Shirazi, 2003, fq. 101-102),

"Oh what happened to you that day when the thorn of death bit me/for fate to tear me apart, because after you I don't want life!/"

Because my heart doesn't let me see the world without you/I have come to you, oh you and my black me."

The motif of longing for friends and relatives and separation from them is an element that is often found in oriental poetry, we also see this in Naimi's poems. As Jorgo Buló also asserts, "the rose that blooms in the cemetery evokes the dear memory of the friend from whom death separated him, who returns to him resurrected in the form of a rose.

Conclusion

The article aims to highlight the similarities between the philosophical worldview of Naim Frashëri and Persian poets, as well as the influence that the oriental figurative-literary system had on Naim's work. Through comparative and analytical methods in the stylistic-semantic aspect, we draw out the similarities in form and content between Naim's poetry and Persian poets Rumi, Hafiz, Saadi, etc.

The oriental symbols and genres that our poet borrowed in his literary work were transformed by putting the stamp of his own originality to convey his philosophical-literary ideas.

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