

## An Approach to Study of Tasavvuf in Albanian Literature: From Conception to the Tasavvuf Attendance

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### Abstract

*Hafiz Ali Korça had singled Islamic mysticism and its poetics, the tasavvuf, Oriental Sufi literature of Omar Khayyam. Nezim Berati, author of the Divan, the names mutesavvif. The form and manner of spiritual cleansing, uplifting, lighting internal and external, in order to obtain the agreement of God and eternal bliss, has singled out the Eqrem Çabej to Naim Frashëri poetic beginnings. Religious feelings helped him strengthen ethnic sense. The Divan, in complex form of oriental supplied popular culture, written text spoken text (sung text). Paid the debt that had to Albanian oral literary culture. The study will argue that the Albanian literature is added value. Our history of the spiritual culture of literary monuments go 4. The Divan first Albanian has pure literary discourse. It is a way of being self-sufficient. The truth of gazellas, his kasidas possible. Marked what could happen. The event provided the writers figured through the process of story, description or image. Real size of fables not lose, time and space are not fantasy. Therefore this is not fantasy literature, but the tassavvuf. Its hero acts in the domain of spirituality. As a combination of spiritual requirements for completing their dream. It is poetry as a separate value and beauty. Austrian researcher Han author make antonymization Anakeont of Albania. The Divan in Albanian literature was a unified stylistic formation, which served the Islamic aesthetic purpose. Her literary theoretical codification is tasavvuf. Is more universal than the national poet, despite the trend towards national.*

**Keywords:** mystical, poetic, text, Divan, tesavvuf, ethnic, universal

### Introduction

*Conception and performance of Albanian literature in Arabic script*

Czech historian theory Miroslav Hroch (Hroch, 1985) on the formation and expansion of the national movements of small nations under foreign rule applies in the history of several such people. Nationalist movements, according to him, from

formation to the spread of national consciousness among the people, go through three stages. "Awakening" is the cultural phases A, during which some intellectuals begin to collect and study popular culture. Phase B is related to political activism and phase C becomes massification of movement. Consequently it starts and divided into ideological factions. Efforts to implement the Hroch scheme for National Revival, have not stopped. Interest, separately for periodicity, has smart work of French researcher Natalie Clayer. (Clayer, 2009)

ABC Hroch scheme relates to the situation in Central and Eastern Europe in the nineteenth century, when foreign elites rule over the ethnic groups within the imperial dynasties. Dominated ethnic groups had a compact territory, but had its own ruling class, political unit or continuous literary tradition. These "lack" national movements in countries where there was an official elite, aiming to meet by developing the national language and its use in social life, providing civil and political rights by achieving autonomy and the independence of the nation, creating a complete social structure of the ethnic group that would consist of the following layers: elites, civil, entrepreneurial classes, free peasantry and workers.

I think Hroch scheme in terms of Albania, especially for the first stage, there is no possibility to apply. A part of Albania's ethnic elite, as well as Hungary, have integrated with dignity within the Ottoman Empire's elite. The rest of the local rulers, land owners and the free peasantry are other layers that form the social structure of the ethnic group. The structure is complete with the working class, which to us was poor, represented mainly by landless peasants, servants at large families, apprentices or journeyman close trades, mainly in cities and less in the countryside.

According to Czech researchers, where there existed a native language alphabet, begin efforts to have one and to lay the foundations of education. This phase calls Croch stage a national movement. Wanting to implement the above scheme, the French author, book early Albanian nationalism, early Albanian nation decides early nineteenth century, at the same time the emergence and spread of national perceptions of the Balkan peoples, but that greater weight gain in the second half of the same century. As the start date for Phase A she sets in 1860 when was published periodical *Pelasgos* in Greece, which debated the origin, language and culture of the Albanians.

By some researchers that date is considered "arbitrary date", although the author admits that even before we have it what she calls "the period of conception". After this period, cultural and scientific research begin to Albanians, awakens the interest of Western Philology, launches affirmation identity of *arbereshs* (Albanians) in Italy, conceived and Protestant missionary awakening of nations, Romanian, Serbian and Greek. No line was removed, the author gives the *Ëvetar* publication in Albanian in 1844 and insists on its distribution in the hinterland Korca, although it was addressed to "all Albanian Orthodox rich and educated". Naum Veqilharxhi in 1845 republished part primer and filled with reading and reply to his nephew in Vienna. These facts indicate that 1845 should be taken as a first attempt to "wake" the Albanian cultural, through the creation of a network of learning Albanian alphabet. Between the two dates, 1845 and 1860, support group of researchers who receive more weight as the first, not of the long, but "because the script has a great symbolic weight". The fact that initiative of Naum Veqilharxhi to establish a network of readers became Albanian territories, unlike *Pelasgos* published in Greece, is the reinforcement of my stay.

In his letter to his nephew, Mr. Cali, Renaissance ideologist, recalls that Albanians were a nation with national, as he says:

*"Created at the same time with other nations,  
that occupies a particular place on earth,  
that has special features to the language,  
the social mores and customs "*

[Letter to the nephew. Translated by Rahim Ombashi]

therefore necessarily have:

*"Mythological his centuries,*

*heroic,*  
*policy,*  
*and religious "(Islami, 1987)*

[Letter to the nephew. Translated by Rahim Ombashi]

Unlike our Philo-Biblical, whose native language exists only as a communication tool easier to believers, for Naum Veqilharxhi language will be one of the first places the Renaissance program, which he formulates in the *Encyclical letter to all having and learning Albanian Orthodox*.

Klejer argument that newspapers *Pelasgos* served as "first rostrum of the debate over the relationship between Albanianism and Greecesm" is not convincing. Earlier this date, the Greek newspaper *Pandora*, published in Athens, Thimi Mitko had published historical fiction *Some notes about Korca*. Meanwhile he had started collecting folk spiritual treasure of its people. 1874 was the first complete compilation of Albanian folk literature *Bëleta Shqypëtare*, who manages to publish in 1878 in Alexandria, Egypt.

Our opinion is that "the period of conception" should come earlier, at least until 1731, when starts first Divan written in Albanian from Nezim Berati.

### **The overall performance of Albanian literature in Arabic script**

For the first time this poet mentioned by Hahn with name Nezimi.

Dr. Johann Georg von Hahn lived in the Balkans, Turkish and Greek recognized. In the 1847 he entered the diplomatic service of Austria-Hungary as vice consul in Ioannina. There he set about mastering and Albanian language study. As teachers had Tosk dialect Apostol Meksi and Gheg dialect Konstantin Kristoforidhi. For its cultural antiquity put in contact with Albanian literature in Arabic script. His major works of *Albanian Studies* (Albanesische Studien), Jena, Nezim Berati labels as *Anakreont of Albania*. The top rating of deep connoisseur and scholar documented only eight manuscripts of the Albanian Divan, who were not transcribed. Furthermore awakening memories of the author and his work separately poetry, this edition also conveyed inaccuracies that created problems for those who were referred to later. (Abazi-Egro, 2010)

Nezim Berati simultaneously regains such an assessment, but this time the subject, the philosopher Dhimitër Kamarda, arberesh of Italy (1821-1882): "In the event that his poems would not be crippled with foreign words, Arab, Turkish, Persian, Nezimi, could be considered as *Anacreontic Albanians*".

The period since 1735, when he ended the his Albanian Divan, until in 1847, is actually the development of this literature as well as the disappearance of the originals. Apparently, the poet alhamiado has take her manuscripts in his last trip to Istanbul. Copies of it will have come from there and later spread to Albanian environments. State Archives are two copies of the Albanian language Divan. Complete copy of the 94 poems is that of Ferit Vokopola. "On the first page before the text of Divan have a couple of jingles from gentleman Xhemil Efendi der Hakki Efendi:

*I am poor, I am honest,*  
*Lord knows my medicine.*  
*I'm low, I am deeply,*  
*Lord knows my medicine.*

[No title. Translated by Rahim Ombashi]

These verses make us think, that Xhemil Efendi would have been the owner of this copy of Nezim work, and perhaps even its copyist". (Hamiti, 2008)

A copy of the above, it's Berat, poetry *Divan in verses Nezim Ibrahim Beg, God bless him*, is published in the journal of the Albanian Muslim Community of pointing *Zani i Naltë*, no. 1, Tirana, 1938, transcribed and translated from Persian by Abdullah Ferati.

The second copy, copy of Tepelena with, 74 poems, is transcribed in today's alphabet Albanian language by Abdullah Ferati. Some such poems are transcribed published eight issues of the *Zani i Naltë* magazine during 1938.

The second copy of a Greek alphabet transcription. The simplest thought that comes to mind is that this transcription can be loved Hahn to access a copy of Tepelena. Greek alphabet transcription and the fact that the summary of Sami Frashëri, conceived as an anthology of 25 poems and 12 popular songs from the Divan, only seven are reproduced image, while the rest were given fragments, open discussion. Year 1847 (1263 AH) makes us ponder. Hahn, "this man equipped with high mental culture of broad" and found eight poems in Elbasan, is the original manuscript or a copy of the complete Divan and when contacted? He used the original or a copy made by Dervis Salih Ashiku same year, copies of the gene and transcribe later Abdullah Ferhati? Why are there only eight poems convey?

Hahn edition sparked interest Frashëri brothers Naim and Sami. Naim Frashëri order Nezim Berati as the second great poet of Albania, after Hasan Zyko Kamberi. It seems Naim Frashëri has read the original manuscript of the Divan of Nezim Berati that manages to keep two assessment poets stand. "Sami Frashëri makes the trial of a first edition of the Albanian language Divan cut but remained in manuscript, deposited in the State Archives of Albania in Tirana with the note: "Shemsettin Sami Frashëri, *Meeting of old and new Albanian songs old*, in Constantinople, on 4 June 1882". (Hamiti, 2008)

Again displayed a period of silence for the poet, while Hafiz Ali Korca performs the translation and publication of the book *Squares of Umar Khayyam*, in 1930. Trigger, as he himself says, takes out irregularities Fan Noli translation, published in 1927 in Brussels: "For this reason, most find conscience tighten *Rubaiyat* of Omar Khayyam and to translate that therefore the new generation to understand the beautiful Albanian famous husband, the Khayyam, which is". The poet feels, as a translator, critic and researcher as publishing needs clarification and preparing the second edition of the translation. It seems the first translation of 1930 had not been properly populorizimin. The new edition has the top two ratings, by Rauf Fico and Ferit Vokopola. Their ranks after entering his argument that the headline: "The reason the translation". Book of 1942 associated with the full study: *How Islam came to Persia*. The central object is the origin of tesavvuf paper, which then spread rapidly taking shape where he served as the poetic language. During argues that Khayyam was not as they had read literally Albanian youth. It was deep and had heard his word. In the paper are adding a letter in Persian as well as an article on modern madrassas. The last article returns to the problem of translation of Khayyam in Albanian. Writing demonstrates deep knowledge teorike for this discipline not only language, recognizing that poetry can not be translated "word for word".

Trying to give the development and progress of this belief, Hafiz Ali Korca shows historical development of tesavvuf, which received special forms in our literature but also in the spiritual life. Hafiz Ali Korça is convinced that other exoteric sciences constitute the body of this belief, while tesavvufi ezoterne discipline constitutes the soul of Islam. Being the essence and spirit of Islam "In principle the tesavvuf aims to provide general spiritual tradition of Muslim society, whose duty is to protect the assets of eternal metaphysics of the Islamic faith from any partial use in everyday human life". (Izeti, 2004) With the publication of his theory lay the foundations of this science in Albanian, and through some poetic analysis model analysis showed it.

Tries to argue that the Khayyam it was mystical (*mutesavvif*) and not just as was followed by Bilbil Gramshi, literary pseudonym of Fan Noli. The literal translation of Khayyam's poems had created problems for the Albanian reader. Khayyam's poetry can not be understood and not be enjoyed, if you do not have the knowledge to the tesavvuf. It should be understood mystical philosophy which says that the body is a prison for the soul. "One of the best, if not from this prison escapes, finds it difficult to meets *Hakkun* (truth). For this reason, they are not afraid of death, but rather when approaching death and rejoice when they see their signs because it will converge (meet) with *Hakkun* and will not ever die. This kind of the tesavvuf (mysticism) is true. Others are *Hajali* = dreamed dreams". (Korça, 2006)

To be more convincing argument gives a quotation taken from Sami Frashëri by *Kamusu-l-Alam*, volume 3, page 2071: "Khayyami is one of the most famous poets of one of the scientists, philosophers and sufis world's largest Muslim. He was born in Nishapur. The Khayyam had a great skill in long hand and in mental knowledge in natural knowledge, in philosophy and in tesavvuf (mysticism). The rubaiyyat who has written many things involving money and their deep understanding of man leads many away. His words are signs of spiritual intelligence that briefly show more detail".

Hafiz Ali Korça had singled Islamic mysticism, the tesavvuf, Oriental Sufi literature of Omar Khayyam, and Nezim Berati, therefore names the author of Divan *mutesavvif*. The form and manner of spiritual cleansing, uplifting, lighting internal and external, in order to obtain the agreement of God and eternal bliss, Eqrem Çabej separates the poetic beginnings of Naim Frashëri. For him, religious feelings of the poet helped strengthen ethnic sense. Divan, in complex form of oriental supplied popular culture, written text spoken text washing debt that had Albanian oral literary culture. New literary forms in Albanian literature emerged as a unified stylistic formation, which served the purpose of Islamic aesthetic and poetry served as support in the future. Her literary theoretical codification is the tesavvuf. The study will argue that the Albanian literature is added value. Our history of the spiritual culture of literary monuments go 4. The first Albanian Divan has pure literary discourse. It is a way of being self-sufficient. The truth of *gazelle*, his *kaside* possible. Marked what could happen. The event provided the writers figured through the process of story, description or poetic image. Real size of fables not lose, time and space are not fantasy literature therefore is not fantasy, but the tesavvuf. Its hero acts in the domain of spirituality as a combination of heart with the requirements for completing their dream. Poetic works prove value and beauty in itself. Austrian researcher Han stirred memories for the author of Divan with selected name *Anakreont of Albania*, which accepted more universal than the national poet, despite the trend towards national.

Should be doing more for publication, discussion, analysis and evaluation of the literature written in Arabic script. Fan Noli do not know who have responded to criticism of Hafiz Ali Korca. And when there is no dialogue drama deepens. Even intellectuals like Mati Logoreci encouraged to act impulsively and without thinking. He holds strong stand against attempts to revive this poet. The poet prejudice so much as calling "a certain Nezim from Berat" and his poems for "dylbers and ashiks" pervasive that "great misfortune of villainy and shame and the dirty habit among the vices against nature".

Director of *Zani i Naltë* magazine Haki Sharofi in 1938 wrote an article for the Albanian Divan by Nezim Berati.

In 1939 the first official magazine of the Muslim Community of Albania score of *Zani i Naltë* publication, which will resume in December 2012.

During the years 1938-1939 Eqrem Çabej writes paper *For the genesis of Albanian literature*. Speaking of literary production as a spiritual function, gives the definition: "Beside the spirit and character of the energy resolution is the lack of propensity for mystical and speculative thought. For the spirit of the Albanian people is quite realistic and worldly". In the paper some years later: *Romanticism in eastern and southeastern Europe and in Albanian literature*, which ended in 1945, but was only published in 1994, writes: "The Naim as all romantics is religious nature. His love for Islam's mystical enthusiasm that resembles the West had romantics Catholicism. As is known, the poet was a member of the Bektashi sect of Islam. This doctrine, which in itself brings its Hellenistic mysticism of ancient Oriental mysticism of Islam, had become filled to the poet's soul". To the Naim worldview of Western Europe merged with Oriental worldview, but without pressing his Albanian nature. Orient for Naim's land from his poetic powers suck. In *Karbala* foundation was laid Islamic doctrine. Reading her allegorical character strengthened the spirit of the Albanian people, "to which ethnic feeling has always been stronger than religious feeling. Naim watching from this side and shown us simple offspring of his nation. He is the spirit of our spirit and blood of our blood". (Çabej, 1994)

After closing *Zani i Naltë* magazine, the Albanian Muslim Community during 1939-1944 published magazine *Islamic Culture*. Ferit Vokopola this magazine, but the magazine itself separately *Man*, 1942-1944, turned to the tribunes of tesavvuf. (Derelioglu, 2012)

This literature in publications made before the end of World War II in Albania or in the diaspora were mentioned surface. Works on are informative and documentary. Support this judgment because it turns out we have no genuine issue on or disbursed author of this literature. However it kept interest documented within yourself to.

An article published in Italy think that interest is awakened echoes of this literature until the end of World War II: E. Rossi, *Notizia su di un manoscritto del canzoniere Nezim (secolo XVII-XVIII) in the caratteri arabi e lingua albanese*, Rivista degli *Studi Orientali*, volume XXI, fasc. II-III-IV (1946).

Italian language was mentioned earlier themes of our literature in Arabic script by Gaetano Pettrota, *Popolo, lingua e letteratura albanese*, Palermo: Pontificia printer, 1931.

After the end of World War II, the Albanian language textbooks in Arabic script continues to show interest Osman Myderrizi: *Nezim Frakulla*, Journal of Social Sciences, 4, Tirana, 1954, p. 56-75; *Albanian literature in Arabic letters*, Bulletin of Social Sciences (BSS), No. 2. Tirana 1955. Consistent scholar publishes to Bulletin of Social Sciences, Tirana, 1959; *Old Albanian manuscripts unknown to Gjirokastra*, but later titled *War of Gjirokastra with Ali Pasha* and having anonymity author of Gjirokastra. If the Social Sciences Bulletin he publishes a poem by Nasibeja of Gjirokastra, titled *Gjyftëi Nesibe*, by Abdulhamid from Gjirokastra titled kaside, was the no. 2. BSS, 1959., by Hoxhë Dobi, *Gjyftëi Hoxh Dob*. Producing his last conference was held in the *First Conference of Albanological Study*, 1962, Tirana, 1965: *Old texts in Arabic letters*.

We think that the article *Nezim Frakulla* 20 pages and the study presented at the *First Conference of Albanological Studies* the author aimed at analyzing the art of poetry deliverer initiator, without proving their interest in poetry. In certain passages decrease in the level of analysis aiming at clarifying comment poetry.

Hasan Kaleshi in Bosnia in 1956; 1970, in Pristina in 1976 has published articles on this kind of literature. Dh. S. Shuteriqi to *The anthology of Albanian literature*, Tirana, in 1958, publishes poetry by Albanian authors who writes in Arabic script, and later published: *Albanian writings in the years 1332-1850*, Tirana, 1976.

In 1959, the official publication of the Tirana State University (TSU), Institute of History and Linguistics: *History of Albanian literature*, in the second part titled Literature of Old Albanian, Albanian literature written in Arabic script. Nezim Berati, Hasan Zyko Kamberi, Muhamed Kyçyku, Shahin and Dalip Frashëri, teachers of Naim Frashëri, have separate chapters.

If this year goes publication in Italy by G. Schirò, *Storia della letteratura albanese*, Milan 1959.

Ernest Koliqi 1962 by Matti Logoreci thinks otherwise. He qualifies Nezim Berati "talented poet" with a mentality "floppy and without prejudice", at a time that, according Koliqi, was "full of bigotry."

Even the definitions of ratings given in the following years wandering from one extreme to another glorifying or minimize initial poet. Even going so because researchers can also be grouped into two extreme groups, the cognitive work full Nezim cognitive Portland and a limited number of poems transcribed and published sporadically in print or in anthologies, coupled with introduction and commentary. Lack of publication integral Portland Nezim work has brought a floppy and use pangulitur poet's own name.

Furthermore the authors listed above, there is also interest in literature for researchers in Macedonia and Kosovo. Ahmet Qirezi published the magazine *Echoes* in 1966 (Skopje, 1978, reprinted 2007) works *Erveheja* motivated by the same poem by Muhamed Kyçyku beautifully adapted for the stage.

After the official announcement of the Albanian state as an atheist, works and publications in Albania in the field were frozen. Producing more serious sees the light of day by Baba Rajab who publishes the book in the U.S. in 1970 and *Bektashism Islamic Mysticism*. In this study he writes deep and Dalip Frashëri, the author of the poem *Hadikaja* (1842), 65. 000 verses, a free translation the homonymous work of Fuzuli. Scholar of Islamic mystics drew the attention of the scientific environment around. In his work adds that teacher of the Naim had written many poems in Albanian and publishes one of them: *For riza of the hak* (To avenge towels).

In 1975 Dhimitër Shuteriqi publishes in Pristina *History of Albanian Literature I-II*. Of this academic text published an excerpt from *The Jusuf and Zeliha* and poetry *Gurbetlità* (Immigrants).

Idriz Ajeti under the title *Language research*, Rilindja, Pristina, 1978, republished long didactic poem *Emni Vehbije* (1835), by the Tahir Efendi Boshnjaku, that transcribed from Ismail Haji Tahir Gjakova was published in Sofia in 1907. Poem with verses 540 is with a column, rhymed match. Its content moralizing based on Islamic teachings, but the author has given social direction. Verse's in the title means Gift of God, that means that you are his creature, marked by him and

do not forget that you are temporary. Poetic morality followed requires a little bit lower desire for enrichment at any cost the Albanian resident of time. There are beautiful sentence, but the lack of fables and jade reader.

The author Tahir Efendi Boshnjaku tries to explain the nature of the world in relation to earthly death as a necessity. Its goal is to explain the nature of human beings in general and in particular Albanians. Albanian approach to concrete reality. He asks the reader ideas such as: What man makes himself, he does not even another; Man himself as the caresses, and other hurts worse; Above everything that is evil, cruelty is worse. This is the nature of the reality of the time. But there is a God and the poet explains what features she owns? Role (place) of man in the universe is the role to be played by me. The universe was created as known as created by God and man. If modern man does not distinguish between spirit and matter. Creation is soul, because it is his only profession. To possess an immortal soul man, should know not less. He asks if there can be a desire for free, knowing the end.

Attention during the 1979-1980 editions of the Muhamet Pirraku of magazine of Pristina Albanological Institute *Albanology Research*.

Without claiming that the general appearance is exhaustive, we have aimed to be more accurate.

After 90 years the interest in Albanian literature in Arabic script starts growing. Topics on to become the subject of international scientific conference held in Tirana, Pristina and elsewhere. The opening of Albania created the possibility of specialization overseas students and Albanian scientists in this field. In the study of Jorgo Bulo *Typology of lyricism by Naim Frashëri*, Tirana, 1999, Chapter *Sufi Mysticism and cosmic motifs* noted the difficulty of understanding the summary written in Persian *Dreams* by Naim Frashëri. "With a poetic code completely different from that of the Albanian language, with an airtight figuration due to ambiguity, which is an attribute of the Persian, because the stylistic variations and traditional symbols, in other words, because of the magic and mystery of this poetry ". (Bulo, 1999)

The period of interest by Mahmud Hysa publications, as *Albanian Alamiada*, Skopje, 1997 and by Metin Izeti, which will deepen in the trenches, especially with the necessary translations and original works by over *tesavvufin*. (Izeti, 2004)

Studies for the Nezim Berati in particular but for Albanian literature in Arabic letters have not stopped. They are informative and have gone back to proper attention towards studies, some of which are very fine, as is a comparative paper administrative titles and those given by the poet to Velabishti family.

Should work to semantics, semiotics and aesthetics of this work already published. Great interest the author presents syncretic discourse, poetic vocabulary and so on.

Genciana Abazi - Egro follows not only publish such literature, but also to see problems within its specified with a view to scientific truths. In her work the previous *diskriptivizmi* avoided, which in many cases followed the same mistake, because the reference was taken from the same publication with inaccuracies. A part of them are avoided by arguing with scientific papers.

Analytical and critical attitude it should keep for works that are the result of the formation of the opinions intellectual and personal, but unsupported scientific evidence.

Working on the Albanian Divan in the by Nezim Berati and for the *Ervehe* by Muhamet Kyçyku presented at national and international scientific conferences and has published in scientific journals at home and abroad humble author of this paper.

Attention of scientific opinion rather argumentative paper retracted the Klara Kodra: *The signifier of Muhamet Kyçyku in treating "nomadic subject" "Yusuf and Zeliha"*.

This not small base has created the conditions to carry out work on the report *kaside*: gazelle to Divan by Nezim Berati, for eulogy of this manuscript, poetic language, the vocabulary used. Also being investigated works by Hasan Zyko Kamberi, by Muhamet Kyçyku, Tahir Efendi Boshnjaku etc..

An investigation of the epic poem *Karbala* by Naim Frashëri, who proves to echo *alhamiada* literature.

Albanian letters are displayed in critical articles on works for Nezim Berati work. Such is a critical view, as the author Nuhi Ismajli entitles: *Some remarks about a work worth*: "In his writings so far, especially with the work Nezim Frakulla and his

Albanian Divan, without doubt, the researcher Abdullah Hamiti ranked in order of most prominent scholars of poetry of *bejtexhinj* (from **Turkish**: *beyte* meaning "poem").

There is increasing rapidly bibliography used by the authors but also translated into foreign languages. Albanian researcher now at Muahmmmed Nakib works of Sayyid Al-Attas, Ajvazoglu Beshir, Mahmut Erol Kiliç, Ahmed Tamindari: *History of Persian Literature*, "Naimi", Tirana, 2008 etc..

With this strong base, without claiming that works for this literature are exhaustive, the time has come for this monograph literature and why not for authors in her voice.

### **Albanian literature conception of saray**

Literature written in Arabic script connects to tekkes or palaces where it initially started. Origins of Nezim Berati comes from the feudal aristocracy of the time. Even his mecen, son Velabishti family, costing some eulogy, is from this layer. For this reason the literature gave the title the literature of sarays, as recited in Albanian inhabited buildings higher strata of society of the time. Abdullah Hamiti intuition led her to find the next dimension, except time, which was known. He decided this literature in environments cities of saray near Albanian tekes Albanian-speaking. As asserts itself: "Even though researchers are well taken alhamiada Albanian poetry, it is only partially published study, with more informative articles, but does not have special editions for any poet of Albanian alhamiada period, ...". (Hamiti, 2008) With the integral publication *Nezim Frakulla and his Albanian Divan*, the author, who has scored three capitals symbolically as his place of publication: Skopje-Pristina-Tirana, has witnessed major allegation of this literature. Book with 481 pages is a study of 135 pages in the beginning. The paper begins with an introduction, followed by nine chapters and ends with a conclusion. In the end it is also a fairly complete bibliography is fully exploited.

Since he claims to top its ties with the cultures of the Orient, Islamic philosophy, but gave a new dimension to literary culture. The author is convinced that Nezim Frakulla (Berati) biography is known. Researcher, after speaking to his elite education for the time, immediately on starting arguments put his poetry work in Albanian language. Until the year 1731 are extended poems by Albanian authors, even couches, but in Turkish, Persian, Arabic. The author proved serious and critical since the introduction of the paper. Berat Nezim wrote four divans. One of them was in Albanian. Researcher or autograph manuscript shows that the author has not reached us, but recognized 4 copy.

The poet embarked the Divan in the name of God and the love of His

*In the name of God I started the divan*

*With your love my Lord,*

*On Muhammad Mustafa*

*Heart goes my Lord*

[Translated by Rahim Ombashi]

Aware of the difficulty and labor of the work started, the Lord requires:

*The Nezim not be entertaining,*

*Give the suffering my Lord.*

[Translated by Rahim Ombashi]



In two main copies included two poems in Turkish and Persian language. Divan structure is defined in content and form. The author is not strict ones. Distinguished spirit of mysticism and allegorical expression of the trend. It was connected with our folk poetry forms. Interleave has brought freshness to the work and strong links with the local environment. The researcher believes that Nezim Berati was closer new persian poetic school, which sought the removal convencionalism of that tradition. The researcher believes that the author of Divan deepened the issue of transcendence of God, exceeding that Islam forbade source of deep thinking about the issue.

Study long and includes a beautiful full glossary at the end, 80 pages, explaining terminology oriental / mystical. The path was opened but not always manages to walk evolution towards new discoveries and achievements.

In 2010, UEGEN, Tirana, publishes poetry by bejtexhinj summary, coupled with a long preface of poetry titled *Time Albanian Arabic script*. The author of the paper to the chapter *The Alevi character of faith* writes: "The common feature that extends across all religious thought of the poem, is Alevi her character. It appears obvious from the beginning, when we know that, with rare exceptions, all the authors who wrote this poem, was one of twelve members of the Alevi tarikat Islamic faith, or at the latest, the best cognitive theoretical thought alevism and mysticism". Without being subject to our paper analyzes the above article, remember that there is another opinion of Kristo Frashëri: "From the knowledge we have to date, first poet from the city of Berat has written in Albanian language appears to have been Nezim Frakulla, and right after it reads was Sulejman Naibi. Both were hurufis". (Frashëri, 2012/2) We do not know the source of this documentary researcher. Also fail to explain why the term bejtexhi reactivated when the first sentence of the book Nezim Frakulla and his Albanian Divan has completely avoid it, "the greatest representative of Albanian poetry written in Arabic script Nezim Frakulla obviously considered that Albanian poetry gave first divan...".

At least from 2000 onwards term the bejtexhinj on any exception, was overcome. 445 pages of this publication show that there is a problem with this literature evaluation since his title. In about 320 pages of poetry book presented 37 bejtexhinj authors, but do not understand why Ibrahim Nezimi (Nezim Frakulla or Nezim Berati), Sulejman Naibi have 7 pages, while Hasan Zyko Kamberi 20 pages. Also Sheikh Jonuzi (1848-1909) has 42, Sheikh Mala (1865-1928) 45, Sheikh Ahmad 20 pages. At this edition of Muhamet Kçyçku *Erveheja* is published in full.

Expected to be released soon an integral edition of a work Hasan Zyko Kamberi by Genciana Abazi - Egro, this edition adds other possibilities for successful studies.

### **The tesavvuf as poetics of Albanian literature of divan**

To a range separated by a ottoman divan said: *Hearts of poets are crates of God*. Verse leads us where poetry is created, the heart, the heart that it is submitted to the Lord. Even the Albanian Divan of Nezim Berati is basically this crate. When you read it, but especially when listening to words within the text, tears flowing from the eyes. Nezim Berati had made his heart ark of truth (God). His verse is understood only by the hearts of the followers of truth, because its meaning is the soul within. Islamic aesthetics does not accept that literature is a genuine creation. According to Rumi based arts Mimesis can not establish truth. Ottoman literature is based on Sufi religious thought, not just religious. This religious philosophy was renamed as Sufism or tesavvuf. Sufi Islam has major role in Islamic human modification, and adorns the tesavvuf mosaic of Islamic society. Sufi language is a beyond language that contains keys meaning literature of tesavvuf. Then it spread to the Ottoman population whose language has phrases and idioms with this platform. It turns out that the resulting divan poetry tesavvufin has its own spirit, while the body itself remains. Sufi worldview came not only in the literature of the sofa, in the literature of Tekke or Saray, but also in popular literature. They unite the same platform. The uniting spirit, language, rhymes, harmony. Sufi mentality system, mbështetur in tesavvufit opinion, is anthropocentric. Not deprive the Lord of all the powers. The truth of who knows himself has known the Lord leads to the perfect man, who is the person who knows himself. "They were hand, foot, eye and ear of God on the earth." (Kiliç, 2012) Being philosophy of tesavvuf, the perfect man, becomes the core of Ottoman poetry. True man finds the truth. He learns not only from books but also from his model. The poet's mood but also recognizes the profession of the poet. He is the master. He will learn this craft must first accept to be an apprentice craftsman. Kneel before him. This principle of Ottoman poetry presses every poet to have her master in his own poetic journey.

Tesavvuf great masters are three: Ibn Arabi, Mevlana and Yunus Emre.

First, Ibn Arabi (d. 1240) is focused on the ontology of poetry, which is a measure of generalized located opposite the details and explanations. It is expressed through symbols. For Ibn Arabee poetry is the art of expressing short / concise, full of metaphors, symbols, allegories and riddle. Production of general awareness, general and essential is. For this reason it is said in the Qur'an: "We have not taught you poetry. It should not be." Poetry is the opposite of the Qur'an describing the details. Poetry is a special form of communication. The issue discussed in poetry dedicated eyes and inner ears and intended meaning of divine reflections. Meanings of Ibn Arabee early down in the imagination and then in the sensory world. Imagination as the world stands between the physical and metaphysical dimension. Thus the imaginary world and are poetic meditation on tight. There involve any wisdom that has come as a result of inspiration. Arifs (connoisseurs) can not convey these feelings to others, except through symbols and allegories. As religious, artist and poet Sufi secrets experienced in his journey towards truth aims to show love through human emotions.

According to R. A. Nicholson "And to the beautiful sites represent coverage girlfriend's divine identity. Her long hair representing the first hidden in the plural. When he says that to be cleared by Uni drinking wine, is meant the abandonment of personal being in awe and transit within the divine path. Such examples abound. The symbolism of love and longing is not only tesavvufit Islamic poetry. But this wealth, this transcendence and beauty can not be found anywhere else". (Nicholson, 2003) it follows that the Sufi Ibn Arabi as through poetic symbolism is supposed to represent the divine reality: God and nothing else. In a poem he himself says:

*Every word that came out of his mouth,*

*He and only he was.*

[Translated by Rahim Ombashi]

His influence is the early Ottoman poets.

Mevlana Jalaluddin Rumi also (died in 1273) has made its contribution to the creation of intellectual and poetic Ottoman worldview. In the early years he had hated poetry. As settled in Konya, fell in love with God. This made love poet. The meaning of love then descended into the world of imagination, and took his mind and raised in *sema* (sky, mystical oratorio). Slowly add love of ashik. Unable to express their feelings and emotions. Starting writes without rhyme because it's Sufi poetry secondhand. As time begins to prefer silence, which helps communication differently:

*No, do not talk*

*I will confess to the silent*

*It does not fit the story.*

*By silent talk*

*O my friend, do not despair, look at my pages*

*If she finds out, then the signs of love*

*My face would of read.*

[Translated by Rahim Ombashi]

Was saint (*evvliya*) and then a poet. His poems or melodies, to resemble the form of poetry, but basically are saying in another dimension. This should be seen in their poetry and not another that is fraud. As spiritual leader of overtaking poetry, but to take him with them. His influence, especially *Mesnevi* and *The Great Divan*, Ottoman literature was quite large.

The third in the rankings, but not to the values accepted Yunus Emre (d. 1321), who was dubbed *The seals of the Turkish language*. He introduced for the first time in Turkish Sufi understandings. The defined poetry as breathing (*nefes*). The term is related to the term Sufi *nefes rahmani* (Gracious breath). When it comes spirit to cast it comes to labor. It evokes the spirit of the dead and not dead saw burned. Poetry thus emerges as a trust, heart to heart, because there is always a way, passing from hand to hand and from soul to soul.

Having models like the works of these masters, also relying on endless studies and tesavvufin Ottoman poetic worldview, we realize the opportunities missed tests on our literature of this kind.

For the Nezim Berati, Suleiman Naibi, Hassan Zyko Kamberi, Muhamet Kyçyku, Tahir Efendi Bosnjaku any other, should start from the entrances of their works. In their absence, can look carefully beyte last two poems. Such as:

*Year one thousand one hundred and forty-four  
Remember the teferiç strongly,  
Not have his fame death  
I remember all over.*

[**Teferiçi in Bilçë 1.** Translated by Rahim Ombashi]

*As before you friend  
Hey Nezim enemy fled,  
Vents, because he knows your love  
Look it was hidden<sup>1</sup>*

[**No title 23.** Translated by Rahim Ombashi]

*Hey Nezim enemy fled,  
Vents, because he knows your love  
Look it was hidden*

[**No title.** Translated by Rahim Ombashi]

The Nezim Berati express its view on the concept of mestur word that means covered, hidden, (woman) covered, honest. His point goes to the essence of knowledge (ability) in the universe divine nobody has achieved as its perception, including the Prophets. Without hesitation to enter their philosophical source.

In these poems shutdown, given the author's opinion directly addressing motive.

Both of them can ask the author about poetry mentality. Report poet with. In a poem of her own the Nezim Berati says:

*If kaside or gazel,*

---

<sup>1</sup> The last verse of the above verse might be: *As before you friend*

*if it comes from the word,  
Even as the sun in the sky  
over the whole world.*

[No title. Translated by Rahim Ombashi]

Move on after finding, classification of symbols and metaphors realized in the respective poems. Caution should be done with their poetic analysis. On this basis can be found that the author was poetic schools lies closer. Interest presents personalities who taught that poetry has had on the heart. At the conclusion of this work should be drawn multidisciplinary research concepts used in their poems. From here to switch to their school of thought, which can be done conceptual analysis. From all this analytical procedure, the harder it will be to author research outlook of the poetic concepts created. While they will come zhbiruar inner meanings that comes out between poet poetic verse. Sufi poetic concept has defined poetry platform.

Let's see precisely what poetry can be detected for the curse of one who denies longing. In her late Nezim Berati curse someone who loves God. Without love you just the devil, he emphasizes, not the mercy of God belongs to the grandiose. This is the poet's attitude to the concept of charity:

*What you will endure o gracious  
In square foul devil  
Cries of woe Nezim says,  
Do not kill the wicked.*

[For the curse of one who denies longing. Translated by Rahim Ombashi]

For this conviction itself but it does not stop anyone who denies offends charity, without which there live. Metaphors used in sofa with mystical meaning as Rabb: Lord, Rahman, Rahim, jamal, world, ass, greyhound, pig, Kimje (balm), Rajeem, hassle (variance, backwards, etc.) assist in the creation of poetic reality. Symbols as rumuz, (sign, symbol, word mystical sense); saki, poet, locks, teferiç, ashk, sevda, cypress, ashik, water, time, cremation, singles, rose, burst rosary, taverns, hardall, memory, heart, dog, awliya, villain, kafir, ecstasy, fervor, nobleness (noble profession, which gives not for themselves, but because they have not forgiven little.), dushman etc..., also speak within their mystical symbolism. The main symbol of the divan is one of love.

For school of poetry that has followed have also asked patiently. An orientation has given by Abdullah Hamiti: "... a connoisseur of classical Persian Sadi, Hafiz, Attar, Rumi, Khayyam, but even those Turks". (Hamiti, 2008) And we have given some milestones which help to resolve this cloud of his life. Which was great poets closest to Nezim Berati, must also sought.

Besides poetry, divan poetry should be seen as an artistic configuration. Some trials would bring more full flow, as if they had committed the offense had broken poetics. Style string is leaning in favor of poetic style, as ellipses, invert (inversions), empty logic and irregular syntax. Literary traits coincide with sexual genders, according to which poetry is male, female prose.

Divan is a literary masterpiece, a work of comparable, mutatis mutandis (varies as to say), with three of our literary monuments. Manuscript has rhapsodic composition is written with style and should be read elliptic double register, direct and allegorical. The geographical environment is one of the Berat to the late Middle Ages. Tosk dialect is archaic by many oriental borrowings, a portion of which are part of our modern vocabulary.

The first work of poetry in Arabic script, because it was cultivated early Albanian literature Philo-Biblical Latin alphabet, has resolved to the personal relationship between literature and social connectivity reader writer. Are merged into one. The original is in the messages it conveys: it modesty, humility in terms of human honesty, dereliction of naturalistic ethics, exoteric getaway features, dereliction of lustful and selfish temptations, tilt toward metaphysical values and wisdom of ancient disciplines, while remaining Poetics of përfunduarës faithful, characteristic of poetry disbursed.

Theoretical value of the poetic solution for the Nezim Berati is founding. Has eroded in to antropocentrism, although Sufi mentality constitutes system that supports the tesavvuf opinion, which is anthropocentric. So ethics of gazelle is anti-heroic, because some kaside are eulogy. Cultural weight of the first Albanian divan become even greater than it is received to date.

## Discussion

Full paper cover to cover of Hafiz Ali Korca, incoming poetic translation of Omar Khayyam work aims of the tesavvuf argument underlying Persian poet poetry. No less important for the interpreter's verse form. "Nezimi has been a mutesavvif (one who deals with mysticism) with fame and died in Istanbul. Until two hundred years ago Elbasan in Albania has been the center of the *ulema* (Muslim scholars). There wrote poems of every kind as well as rubai in Arabic, Persian, Turkish and Albanian. Of great fame and buja that there was widespread Manchester, came visiting from Arabia, Persia and Turkey". (Korca, 2006)

Following interpreter emphasizes that writing and reading this kind of poetry was it had become very popular. Artistic reality of the time of writing had decided literary relationship between oral and written, that followed afterwards. Hafiz Ali Korca not forget to emphasize that writing rubai the poet should be very knowledgeable and deep thought. Just what kind of poetry that reveals the details between them which ordinary eye can not grab, pull the heart of the reader.

For this reason our alhamiado poetry was not forgotten in the authors' manuscripts. After those periods of sleep vin her arousal. They had entered the most successful in the nation and had probably lost authorship. There were few who know how to read the Arabic alphabet, but all take pleasure in hearing. In many serious articles is accepted that the *Erveheja* by Muhamet Kycyky became the most widespread in the Renaissance period, and read and read with delight and now.

Immediately after World War II, Albanian literature Arabic letters came to be seen as the stepmother. Because it was not her level of artistic or incomprehensible language, as usually charged by the respective institutions. This was an ideological pretext. A scientific argument to find an article from 1953. Regarding publications in Albania, Hasan Kaleshi, scholar of literature alhamiado, shows his concern through an article published in the daily newspaper of that time in Kosovo, the *Rilindja* newsletter of Pristina, August 9, 1953, entitled: "Russianism of publications in Albania". At that time and until 1964 *Rilindja* newspaper published twice this year and after done daily. In the cited article the author provides numerous facts about what was happening in Albania with the book in particular and culture in general.

"- Publishing activity in Albania is only a single aspects Russianism of the Albanian culture. But this is so pronounced that it can be seen clearly understands what the Soviet Union and Soviet leaders with the words "national culture form and socialist in content", and Albanian leaders mean what they talk about "cultural renaissance of the Albanian people".

The young man who would emerge with political propaganda and propaganda arts, would solve the mystery rather absurd philosophical, ethical and artistic poetry imply alhamiado inside. The new company did caution that weaken the Albanian human connections with the past. Proletcult mentality would make denial of the past, before you begin the destruction of heritage. In other areas these connections will be cut, as was that of religion. Rank, the character, the approach metaphysical truths presenting Sufi Sufi, who had underlying existence of Absolute Reality (*Hakikat-i Mutlak*). "Knowledge of the Absolute Reality is the idea and the perfect principle of moral law, ie it is a priori knowledge with the help of which clarified and take root all other kinds of knowledge and understanding." (Izeti, 2004)

The second principle aims to recognize and feel the Lord as we know and feel other facilities. To the heart was the center of universal knowledge. The third principle belonged mystical knowledge and experience as a uniting vision. Mystical experiences differ in that they are indirect and are not identical with templets empirical and rational. Even last principle of dialectical materialist violated formation of the "new man". The general concept of God can be captured with the common eye of reason and heart.

The above arguments convince the Albanian literature in Arabic script is excluded for reasons beyond literature. Communist propaganda was about to go to the absurd declaration of a state mënxyrshëm between Albania's declaration of 1967 as the only atheist in the world.

The opposite is true. Everything is a mystery. Mystery man gives him a sense of awe, which is the lump of poetry, of art, but also the science and research of life. Lies in space and in time. Moment is mystical, minutes of our lives go, what we live or what we expect are an infinite mystery. Mysteries to be solved discovered add a human interest to live. Puzzle is the birth, life, love and death are such well.

There were trials that the Divan by Nezim Berati be read as philosophy or as oral literature. Failed to bias. Then taste and understanding of the poem has its own evolutionary process. It starts with the recognition of Islamic philosophy continues to decode tessavufin as Islamic poetry. Mystic, giving special knowledge of items and being taken directly from God, has saved from damage. Experience the mystical makers fell in safe hands mystic readers, who felt deeply. The fascination, by E. Shtajger, emotional state is typical for a lyrical work, but this work does mysticism deepest and most felt

The tesavvuf has worn Albanian poetic vocabulary with coloration nuances. It aims to provide spiritual tradition of the Muslim society, which has the duty of protecting the property of the Islamic faith eternal metaphysical uses part of everyday life. Denudation being named as the heart of human relationships, naturalistic ethics tries to leave, forsake qualities exoteric, lustful and selfish temptations. Tesavvuf aims metaphysical qualities and wisdom of the ancient disciplines of perennial philosophy. How to cheer this poetic structure with professionalism and patience, we will discover poetry as palimpsest.

## Conclusions: Proposals

### *Tasavvuf and palimpsest*

Numerous overlaps that Albanian literature of divan with Ottoman tesavvuf can be found with patience considering that the tesavvuf is mystique. First thus will work to discover what the invisible esoteric depth of ideas, beliefs and feelings caused by him, but understood by connoisseurs of this mystical. It is entirely personal. For assistance may also receive numerous works devoted to Islamic mystics.

Man comes into this world alone, grows and enters into social life and in her single fall again just leave. Comes as a need and desire remain a memory. Two primary emerging existential extremes, birth and death. Among them breathes life of the individual and social it starts with the moment of stuttering in infancy, followed by childhood, adolescence, maturity, education in general and vocational education in particular, the creation of the couple, followed by parenting so hard and accomplished all those getting ready to leave just as it came. Although this life lasts, again is transience. As a created being can not proceed further. Desire ancient as man himself not to be carried away were not given the money nor human. The desire to return from thence from no one could come or not realized myths also. That proves to be made and left until row. Of particular interest to us realizing:

*Our fathers in secret called the sparks  
Of the fire spirit, and their own footprints  
Sculpted in stone Drangue or Saint.*

...

*Our fathers, with the true word "sign",  
Only the stars in the sky, because they were distant.*

**Martin CAMAJ**

[*The naming of things*, PALIMPSEST. Translated from the Albanian by Leonard Fox]

In only one was conducted in English and the Nezim Divani Portland. It started in the mansions of the time. I probably first read tekkes and madrassas in Albanian cities. Sheets, within which lies hidden mystical text for about three centuries, were read, probably tasted or was understood by some very few. Entire time so little remembered but not forgotten. There was a period of political dictates when attacked officially, with the intention of underestimating excluded from the history of Albanian literature. Ignorance or obscured from view of ideological hate it there remained hidden deep in handwritten sheets. By Divani Portland Nezim have only copies. With proper care professional found the original manuscript of *Erveheja* by Muhamet Kyçyky. One example is we and not less. By Jani Vreto combing the words incomprehensible to the first edition of its alfabetin Istanbul, made poetic text more readable and manageable. The helped it become popular. Let's hope to be as with *Erveheja*, while Tepelena copy of 1847 is worth and opportunity for in-depth studies:

*And I replied:*

*"In this palimpsest I discovered the shadow  
Of the word in unseen depth".*

*"Then, they said, "You're doing magic!  
Don't delve so deeply for us,  
The surface text is enough for us".*

**Martin CAMAJ**

[*The magic of the text*, PALIMPSEST. Translated from the Albanian by Leonard Fox]

In the language used in this literature has many orientalisms as Persian and Arabic loans taken between Turkish or directly, but also Turkishness. Are mostly in terms of time certain areas, mainly the mystique. Prevailing terminology of Islamic mystics but also that of the Islamic faith. Some of them have been replaced with Albanian words, but not least, are part of the vocabulary of today's Albanian language. Ottoman language, according Lindita Latif, at the time of the Ottoman Empire was not "lingua fatica (second language)" for Albanians. Neither the "lingua franca (common language)", because it was the language of culture time (Latifi. ..). In Dictionary of Current Albanian Language, Tirana, 1980, has about 1400 words from Turkish origin. Study fo Tahir Dizdari on Orientalism in Albanian, Tirana, 2005, 4406 contains direct borrowings from Turkish.

Power of speech in poetry of Nezim Berati lies not in the literal meaning of their lexical, but in those relationships to associative or emotional aura that gives them the context in which used. (Llotman, 1972) Poet tormented life was not satiate never love. Will be removed from this world as judged Dede Reshat Bardhi: "The man unfed hungry die hungry". Left so much to remember and honor. Nations are built on a belief, on a moral, on a vision, says a Turkish researcher. (Çelebioğlu, 1998) Philo-Biblical Literature reinforced this belief and moral lapidary works. Alhamiado this literature-based vision that sparked the light was transmitted to generations as fulminated with Naim Frashëri.

Nezim Berati is the original poet. Ethnicity, multifaceted intellectual training, meditation, influenced in particular. In poetry, as in life itself remained, closely associated with the truth.

Our literature written in Arabic script, which is located in the state, resemble floral touch not. That was not affected, except that created the problems, there is also its best. Within the original poetic verses sleep case. By decrypt the tesavvuf, wakes the palimpsest sleeper on his lethargy centuries. Will emerge roots of our national literature, but will also become more distinct literatures cultural circles of irrigated for sprouted and not sprinkled on dried. Eagle was proved that the water of life. Consistency will help them was to understand the performance of our literature. From Nezim Berati to

Muhamet Kÿçyku, author of the work hearing more and more popular heard during the renaissance, *Erveheja*, to brothers Dalip and Shahin Frashëri. Without these people we would not have had Naim and not only. *Tahayylat* Persian language Naim wrote during the years 1873-1883, just as it was written decades of *Erveheja* by Muhamet Kÿçyku. In this forward National Renaissance the Divan of Nezim Berati appears as a literary monument added to the *Heroic Epic, Canon and History of Skanderbeg* by Barletius. The Islamic tesavvuf formed and strengthened poetic Albanian language monument to sleep and all this literature in Arabic script.

The Albanian Divan by Nezim Berati is written in Albanian, by an Albanian in Berat city.

Behind him were written other divans, but also other literary genres successfully. Slang Albanian registered to sleep in Arabic script. Our literature alhamiada, over time woke Istanbul alphabet. So it was with the *Erveheja* that later transliterated and published with Alphabet of Manastir. The number of authors who wrote voice is beautiful Arabic script complete. The time period of about two centuries of this product and function of Albanian life evidenced not only a poetic personality. Being such it survived, became the basis for qualitative growth of Albanian folklore, taking both of his dume, gave no little to support artists that would come later. There was never that literature vjetërua virtual wearer not ever know. Supporting gave the tesavvuf literature had finally consolidated. Orient to Nezim Berati, as well the Naim Frashëri later became absorbed by the soil of his poetic powers. The similarity between the two is great: "He is the tribe with the world; he lives in, is it. More about Islam Bektashism, in which he takes part, the early extension of the Persian which taught that boy, long years ago in Turkey: these all Naim became a student of the Persian poetry, the character of which the contemplating seems to have drawn". (Çabej, 1994)

In the first stage of the Renaissance period she walked with literature. In the final stage of our national literature increased contacts with the literature of the West. In our literature of this period, generally, "worldview of Western Europe and Oriental worldview relates to both these worlds merge and melt with each other, but without pressing his Albanian nature", as happened with nature of Naim Frashëri. Experiences gained between contacts with geographical directions helped his performance. So between East and West continues to be even now. Monumental wealth and national memory of a nation that is in addition to (local) in their ancient lands. Having full featured, studying with patience and professionalism from the first Divan to the last author who wrote this script, will really understand, will enjoy more powerful and more to appreciate. Naturally will not fall even less prejudice that unfairly burdened above.

With the delay, but the task to be performed. We have begun, are on track, but should not stop. Scientific inertia produced by an ideology is fading daily. This national securities he left us and those who attended without benefiting anything for himself. This fact will not cause envy, Albanian skeptical and nihilism.

Islamic cultures do not develop through hops, which necessarily mark the boundaries of literary and artistic periods well distinguished from each other. (Bulo, 1999) Even in the Albanian tradition are the values produced by this way. We passed tough situations. Centripetal storm destroyed not less in this quarter century. Was violated by the feeling of national identity. About half the population of Albania migrated. They oscillate, but we could have stayed for the week. Our national identity is marked by literary monuments. Integration is more secure without having any escape from himself, but standing as such.

Literature, especially poetry, is a vital part of the culture of the nation, part of its history, in this case part of the history of the Albanian people, who from the beginning has been "unit of its national, stemming from geographical unit".

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