

## **PERSIAN MASNAVIA IN THE WORK “REVERIES” OF NAIM FRASHERI**

**Blerina Harizaj (Moja)**

Center of Albanological Studies, Tirane, Albania. Email: harizajblerina@yahoo.com

### **Abstract**

This article is focused in the use of Persian masnavia from the Albanian poet, Naim Frasheri in his work “Tahayyulat” (Reveries). This poetical composition that consists of a group of lyrics of meditative and mystic-sufi character was created during the period 1873-1885 and belongs to the first phase of the poet’s poetical composition. Since the work written in persian language, the effect that the persian literature from which Naim has borrowed not only an entire arsenal of figures of speech, themes and motives, but even the persian poetical type, the masnavia, known otherwise as distich, is seen with very interest from different researchers. In the classical persian prosody, masnavi (mathnawi) is that poetical form that consists of two verses that rhyme with each other independently and according to the aa, bb, cc, dd, ee scheme. The number of verses in persian masnavi is not limited. Among the persian sufi poets who wrote masnavi with mystical content, but that were also followed from historical, love, ethic, educative and religious subjects are Hakim Sanai, Ferdowsi, Farid al-Din Attar, Saadi, Mewlana Jalaluddin Rumi with his famous work “Masnavi Mathnawi” etc. In the first part of this research I will focus on the history of masnavi development in the persian literature, while in the second part, the use of this poetical technique from the poet Naim Frasheri, who remains faithful to this genre in form and content. The method I will use is that of comparison, referring to Itamar Zohar’s terminology. At the end, we conclude that the interference notion brings another approach to Naim’s work, seen in the light of the classical persian prosody.

**Keywords:** *masnavia, poetical form, reveries, persian prosody, Naim, Rumi*