

## The Originality of the Buharjan Mysticism

*In this paper we will address the role of Oriental mysticism in the formal and substantial dimension in Vexhi Buhara's poetry. Buhara's acquaintance with Oriental philosophy, culture and literature left traces in his poems, though modest in number. There are only few poems in Buhara's literary legacy; only those belonging to the period 1940-43, published in the periodical of that time. His friend, Ahmet Kondo published them later on in the monograph "Vexhi Buhara, the man, the poet, the scholar 1920-1987" dedicated to this figure. One can clearly see the approach of Buhara's poetical text with the Persian Sufism, which is also the main source of all the philosophical and religious concepts mentioned in it. Through this mystical-oriental point of view, our poet metaphorizes his poetic ideas on various religious, life and philosophical matters, but always adapting them to his creative and spiritual individuality. It is seen in the way the poet Vexhi Buhara not only borrows different Sufi ideas, but also transforms them into the function of their own subjective and emotional use. The message in Buhara's poetry is realized thanks to the sublimation of his personal experience. For all these elements together constitute the originality of the Buharjan mysticism. The methods followed here are those of synthesis-analysis and comparison, which are used in order to see the influence of the Persian philosophy, literature and culture in Vexhi Buhara's poetry.*

**Keywords:** *mysticism, Oriental literature, Vexhi Buhara, poetry, God, universe, death, love, Sufism, spirituality*

Oriental mysticism in the formal and substantial dimension in Vexhi Buhara's poetry. Buhara's acquaintance with Oriental philosophy, culture and literature left traces in his poems, though modest in number. One can clearly see the approach of Buhara's poetical text with the Persian Sufism, which is also the main source of all the philosophical and religious concepts mentioned in it. Despite the influence of the Orient's mystic-Sufi doctrine in his poems, Buhara aims to reveal his poetic identity by transforming the borrowed mystical ideas into the function of this identity. Through the process of transformation Buhara embraces borrowed philosophical-religious concepts with other layers of meaning by expanding their poly-semantic field, wider than that obtained from mystical doctrine. But the scholar Yzedin Hima sees the suffix element, in Buhara's poetry in a different way. He asserts that "Buhara's Sufism is not a dominant and principal element in the poetic discourse creation. It may be Reminiscence-an unconscious one, resulting from understanding deeply the Oriental culture, philosophy and literature".<sup>1</sup> In fact, such reminiscences have played a key role in building ideas and poetic discourses in various writers. Various typological definitions have been given to Buhara's poetry by the scholars, such as: elegiac poetry, romantic, symbolical, philosophical, erotic or even brought together by the landscape in a common denominator- the essence of Islamic mysticism. But what is Islamic mysticism, or *tesavvuf*, that in Western countries is known as Sufism? Islamic mysticism, or *tesavvuf* is a "man's spiritual animation or inspiration". Referring to this definition, mysticism is closely related to the spiritual, and is, precisely, the

---

<sup>1</sup>Yzedin Hima, 2008, pg. 127

1 "fruit after removing the selfishness and material existence by religious works,  
 2 thus becoming the owner of the heart's throne. "Islamic mysticism is nothing  
 3 more than the mirror of spiritual livelihood".<sup>2</sup> The aim of *tesavvuf* is to  
 4 establish a contact between humans and the creator along with the essence and  
 5 his wholeness in this world. This kind of mentality has its roots in the Qur'an  
 6 a.s.h. and Muhammad's life and practices".<sup>3</sup> Mysticism requires the  
 7 perfection or cleansing of the nafs (soul); is the way to the spiritual (jihad); the  
 8 way to God through different stages".<sup>4</sup> The fundamental truth of Sufism,  
 9 developed and reaffirmed for centuries, lies in the fact that God and all  
 10 creatures are one- "the unity of the essence" or the *vahdet-i vücud*. Among the  
 11 most well-known Islamic texts we find this: to God belongs the East and the  
 12 West. Everywhere you go, there is the Lord's face. He is everywhere and all-  
 13 knowing".<sup>5</sup>

14 Mysticism is the road and the way of knowing in Islamic religion and  
 15 other celestial religions that reveal the truth and support enlightenment through  
 16 intuition rather than rational intellect.<sup>6</sup>

17 The element of spirituality or the spiritual can be sensed in almost all  
 18 Buhara's poems, which partake divine hues.

19 Unlike the mystical Islamic belief that the human spiritual animation can  
 20 be seen in the divine love of God, Buhara sees it in another dimension- in the  
 21 love for *Life*, as God's reality. And this human and divine sense is marked in  
 22 his first poem, "*For you are a flower that doesn't fade*", which remains the  
 23 main motive for other poems. To give the idea of life and its continuity, the  
 24 poet uses floral symbols as a poetic element that carries not only emotional but  
 25 also semantic charge. The life and the world were inexistent before its creation.  
 26 It would latter erupt in the form of plants (the flower) \* and creatures on earth.  
 27 Flower as Buhara's poetic component is not only in its direct and parabolic  
 28 meaning, but also as a symbolic representation of life".<sup>7</sup> Since the beginning of  
 29 his poetry, is depicted the idea of creating the world, and life, "*lule, jetën kush*  
 30 *ta fali? Kaq e bukur si kembirë?! Je mbi shoqen daj të themë, të ka vënë një*  
 31 *Dor' e lirë* ", [flower, who gave you life? As beautiful as you have blossomed?!  
 32 Among your friends you are above, a free hand put you there], as well as the  
 33 poet's lyrical attempt to discover the essence of things, the mystery surrounding  
 34 him, the causes that lead the human being to a constant clash with life and the  
 35 struggle for existence. The idea is finalized with the phrase; life is beautiful just  
 36 like the never-fading flower. "*Trëmbem unë, por jo ti. Ti e di se gjës'të ngetë,*  
 37 *se me nj' ah që çon përjetë, fillon Prap, e del në jetë. Jet të bukur si do vetë,*  
 38 *se je lule që s'humbetë*" [I might get scared, but not you. You know that  
 39 nothing can hurt you, because after a groan you start again, being brought  
 40 back to life. A beautiful life as you want it, for you are flowers that never

---

<sup>2</sup>Baba Rexhebi, 2006, pg. 9

<sup>3</sup>MetinIzet, 2001, pg. 29

<sup>4</sup>Spencer Trimingham, 1971, pg. 139

<sup>5</sup>Stefan Schwartz, 2009, pg. 36

<sup>6</sup>Ahmed Tamimdar, 2011, pg. 35

<sup>7</sup>Jolanda Lila, 2012, pg. 16

1 *fades*].<sup>8</sup> But the core of all the basic philosophical-religious concepts  
 2 in Buhara's poetry is the idea of the Absolute Being, of a supernatural force  
 3 from which derives everything, and which is unconditional in time and space.  
 4 .“*Këto pika ujës 'janë, nukë vijnë këto nga retë; Bjen nga Qielli i paanë, i një*  
 5 *botës plotë jetë*”[*These drops are not, they are not falling from the clouds;*  
 6 *drop from the vast Sky of a world full of life*].<sup>9</sup> The Persian philosopher  
 7 MollaSadra asserts; "Firstly God manifested himself and, all everything else in  
 8 the world is his shadow. He said "Be"! and so in the making of the world he  
 9 emitted his breath. While, another prominent Persian philosopher,  
 10 Ibn'Arabstates: "The ultimate reality is seen as the "Truth" (*haqq*, Realja), the  
 11 Essence of all things; sometimes as "creation" (*khalq*), a manifestation of the  
 12 essence. The truth is one- God. The objects in the universe are God, but no one  
 13 resembles Him. The ultimate reality of Ibn'Arab is the Divine Essence. Such an  
 14 idea in Buhara's poetry is shaped through the *Free Handsyntagma*, which in the  
 15 formal and substantial dimension implies God's creative process (*al-Bari*),  
 16 whose free will not only creates, makes, but also regulates everything in the  
 17 world through divine laws. Everything in the universe is subject to the will of  
 18 this supernatural force. God created the world out of love and to reveal His  
 19 divine attributes. His main reason for creating the world from scratch is  
 20 love".<sup>10</sup> This is also confirmed by the Prophet's saying:

21 "I was a hidden treasure and wanted to become acquainted, so I created the  
 22 world." All this leads us to the vision that the Sufis have for God and the  
 23 Universe, within which are included two perspectives; transcendence and  
 24 immanence. According to them, "the former, shows that God is different from  
 25 all beings and absolutely nothing can be compared to Him; the latter shows that  
 26 all beings derive their reality from God, in their essential nature, they have no  
 27 reality beyond His reality."<sup>11</sup> For our poet, the order in nature means harmony,  
 28 which amazes and delights him at the same time. "Harmony itself (the order)  
 29 and the beauty that exists in nature is an expression of divine beauty and  
 30 wisdom. The beautiful brings us close to God, because we perceive in it the  
 31 vibrations of complete happiness and infinity that originates from the divine  
 32 beauty."<sup>12</sup> Precisely, Bukharaja sees the divine beauty embodied in the beauty  
 33 of the maiden in his village, who is imbued with symbols and images such as;  
 34 moon, lily, jasmine, yellow flower, and quail. Because some of them are part of  
 35 the traditional Arab-Persian stylist, they are used by him in another context but  
 36 without losing their emotive meaning.

37 The poet sees this beauty in the ancient and holy mountain of Tomorri, the  
 38 Olympian of the Greek gods, from where Aphrodite, smiles from afar, and  
 39 sparks the longing for love. Where Buhara becomes one with the mystical  
 40 secret, and human souls are dissolved in their immortality. The poet faced with  
 41 this beauty and greatness; clothed with divine light, with the flame of love and

---

<sup>8</sup>Ahmet Kondo, 1995, 30

<sup>9</sup>Ahmet Kondo, 1995, pg. 30

<sup>10</sup>Ahmed Tamimdar, 2011, pg. 51

<sup>11</sup>William Chittick, 2009, pg. 55

<sup>12</sup>Frithjof Schuon, 2007, pg. 257

1 eternity, forgets the sadness, the sorrows and sufferings of life. He prays to his  
 2 soul, shaped as a bird to open its wings and fly into the depths of spiritualism,  
 3 the spiritual as the only path to happiness, peace, and human eternity. “*Bukuri*  
 4 *këputur qiejësh mbi Tomorrin sonte bie, më pushton që prej së largu dhe një*  
 5 *shpirt prej lashtërie, Dhe kjo dritë dhe kjo flakë, që po ndez një qiell floriri që*  
 6 *po qesh nga maj’ e malit si një diell ndaj të gdhirë, gaz’ i lar’ me drit thëngjilli*  
 7 *që pikoi vetvetiu, është gaz’ i Afërditës që së lartësh vetëtiu.* (The lofty beauty  
 8 of the skies above Tomorrow falls tonight, overwhelms me from afar, and a  
 9 spirit of antiquity, And this light and this flame, that is lighting a golden sky  
 10 that is laughing from May 'of the mountain like a sun to day, gas' washed 'with  
 11 the sparkling light of coal itself, it is the gas' of Aphrodite from above).

12 *Zog i shpirtit tundi krahët mbi Tomorrin fluturoi! Shpuz e mallit po*  
 13 *valvitet, trete helmin, ligjëro! Dhe pas të keqë marrë frym’ e shpirt nga*  
 14 *bukuria, dhe pasi të keqë parë ca shkëndi nga dashuria, fute kokën ndënë krahë*  
 15 *dhe dëgjo, o pandëshkruar, sesi nga Osum’ i jetës buçet këng’ e amëshuar”.*<sup>13</sup>  
 16 *The bird of the soul waved its wings over the Tomorris flew! The spoils of the*  
 17 *merchandise are boiling, the third poison, teach! And after the girl was*  
 18 *breathing the soul of beauty, and after seeing the spark of love, put her head in*  
 19 *her arms and hear, O unsigned, how Osum 'of life kisses an eternal song”.*

20 While finding the divine wisdom and strength in the village farmer,  
 21 embodied in his work, while on the other hand is the shepherd's flute and the  
 22 village nature that sparks desires, the longing for the past, boyhood, and the  
 23 poet's hopes, embracing life even more; “*Kush nënqesh aq me ngadalë si e*  
 24 *mekur trendëlinash? Kush hedh ngjyrë çupërie nëpër tufa jaseminash? Kush*  
 25 *fjaloset me sorkadhe...ballin hën ‘ e gush ‘ zambak? Ndënë hijet e lajthisë atë*  
 26 *syrin që pi gjak/Kush luan? Me gjuhë thellëze kush këndon një vjershërim? ...*  
 27 *Është vash e fshatit tim!/Kush ia thotë aty matanë me një fyell që përvëlton, asaj*  
 28 *kënge ziliqare që të mek, të ngashëron, asaj kënge që pjell shpresa,...lind*  
 29 *dëshira dhe shtron mall, që të zbut të bën si dele, që të ngroh të mban gjallë,*  
 30 *me ca puthje djalërie q’i jep jetës pa kursim? Është’ bariu i fshatit tim!/Dielli*  
 31 *kujt i thur kurorë, hëna kujt i ka zilinë?Kush përkulet hireplotë si ky gruri mbi*  
 32 *kallinë?Kush me hov të krahut nxjerr nga ky dhe ergjënd dhe ar, dhe në*  
 33 *fshehtësi të pyllit rrit një lule që është’ larë, po me sy që thahet lehtë, por me*  
 34 *ves’ të shpirtit trim?...Është bujku i fshatit tim! Aty ndizet dashuria si një drit’*  
 35 *që s’ka të shuar; ngroh sa mendje që dremisin, ngjall ca shpirtra të*  
 36 *harruar...Dhe kuptoj se zemr’ e jetës që merr helm e jep gëzim, rreh në gji të*  
 37 *fshatit tim!”.*<sup>14</sup> “*Who smiles so slowly as a trend mate? Who casts lilies in*  
 38 *bunches of jasmine? Who argues with lilacs ... the lunar ears of the moon? In*  
 39 *the shadows of the hazelnut that blood-thirsty eye / Who plays? Who speaks in*  
 40 *a partridge tongue a poem? ... She's my village girl! / Who says it over there*  
 41 *with a burning song, that envious song to kill, to seduce, to that song that*  
 42 *brings hope, ... the desire arises and the yearning to soothe makes like a sheep,*  
 43 *to keep you warm, with some kiss of boyhood that gives life without saving? It*  
 44 *is' the shepherd of my village! / The sun to whose crown, whose moon is the*

<sup>13</sup>Ahmet Kondo, 1995, pg. 40

<sup>14</sup>Ahmet Kondo, 1995, f. 35

1 *envy? Who bows graciously like this wheat upon the cob? that is washed, but*  
 2 *with a lightly drying but with a dewy eye, of a brave soul? ... It is the farmer of*  
 3 *my village! There love flashes like an unmistakable light; warms as many*  
 4 *minds as they are asleep, arouses some forgotten souls ... And I realize that the*  
 5 *heart of the life that takes poison gives joy, in the bosom of my village!"*

6 *Në ballë me rreze prej dashurie, në gjak me shpresa prej djalërie/ me hov,*  
 7 *me zemër, me krah' me fletë..përdashta dritë që s'ka të shuar; përbrenda jetë*  
 8 *që kam kërkuar"*<sup>15</sup> In the forefront of the ray of love, In the blood with hopes  
 9 of boyhood / With burst, With a heart, With a leaf with leaves ... Outside light  
 10 that is not extinguished; within the life I sought". In front of a ray of love, in  
 11 blood with hope of boyhood / with impetus, with heart, with side by side, with  
 12 outward light that is not extinct; in the life that I have wanted".<sup>16</sup> As seen in the  
 13 verses, the poet idealizes the simple and modest life of the village as well as the  
 14 time of youth in which the farmer, the shepherd and the maiden are described  
 15 full of life. The maiden's song is the joy of life, the shepherd's flute is the  
 16 melody that emits human hopes and desires, and the farmer's work is the very  
 17 abundance of life where the poet finds rest and spiritual animation.

18 But at the same time the flute's melody accompanies the maiden's  
 19 narration is the song of love. In the poem "O lily's petal", we are evoked again  
 20 by the idea of love, which comes as a remembrance or longing for the poet. It  
 21 is precisely the maiden's beauty, transfigured in the lily that stuns the poet's  
 22 soul, and simultaneously evokes memories of unrealized love to him. The  
 23 motive of departing from his beloved is dissolved in the meditation about the  
 24 continuity of life and the universe.

25 Just as the spring dew loses before the sun, to be re-created, also the poet's  
 26 love for the maiden will be eternal and will survive in the form of a memory.  
 27 The female figure in this poem is nothing more than a hyperbolic abstraction of  
 28 beauty and love, and not in the sense of a concrete figure. For the poet is not  
 29 important her identification, but the sublimation and mystification of love in  
 30 the face of this human beauty, that causes him both pain and spiritual  
 31 exaltation. However, in all this vortex of poetic thought, the poet remains  
 32 himself and loves passionately life and beauty, despite the concerns about love.  
 33 Love as a heavenly ambrosia has the power to free human souls, from the pain  
 34 of the exiled daughter or for the maiden and the dead son. "*O fletëz e*  
 35 *zambakut, pasqyr' e bukurisë! Çtë duhet ves e Majit? Dy lot prej zemrës sime,*  
 36 *në gjit e tu mëshihi për jetë si kujtime, si mall të dashurisë...! Se vesa*  
 37 *pranverake humbet përpara diellit; Por lotët që derdh unë me afsh e*  
 38 *psherëtime; Do bëjn mbi faqen tënde me mijëra rrotullime, si yjet sipër*  
 39 *qiellit"*<sup>17</sup> *Janë lotë dashurie, të një nënës së motuar, që me afsh dhembshurie,*  
 40 *derdh mbi bijën e mërguar".*<sup>18</sup> *Është lot-o varfërie, lot ku qan një mall' i*  
 41 *ndritur, si po qan në fund të dheut një zambak i posarritur".*<sup>19</sup> "Lily leaf, a

<sup>15</sup>Ahmet Kondo, 1995, pg. 3

<sup>16</sup>Ahmet Kondo, 1995, 45

<sup>17</sup>Ahmet Kondo, 1995, f. 32

<sup>18</sup>Ahmet Kondo, 1995. f. 31

<sup>19</sup>Ahmet Kondo, 1995, pg. 44

1 *reflection of beauty! What needs May's vice? Two tears from my heart, in your*  
 2 *breast I remembered for life as memories, as the craving of love...! That spring*  
 3 *dew is lost before the sun; but the tears I shed with heat and sighs; they will*  
 4 *make upon your page thousands of spins, like the stars above the sky "They are*  
 5 *tears of love, of a mothers-in-law, who, with compassionate heat, pour out*  
 6 *upon the exiled daughter." It is a tear of poverty, a tear where a bright*  
 7 *commodity cries, like a crying lily at the end of the earth".*

8 The fact is that Bukhara's the Sufi viewpoint is not easily recognizable, as  
 9 the poet's purpose was not the surface of the Sufi doctrine but through it to  
 10 expresses his creative individuality. This creative individuality is seen in how  
 11 the poet not only borrows ideas from Sufism, but also transforms them into the  
 12 function of his own subjective and emotional use. Also, the substantial aspect  
 13 of Buharas's poetry is realized through the imagination of his personal  
 14 experience. So Sufism or Mysticism has served our poet to shape his  
 15 philosophical and religious understanding, which is the main element of his  
 16 poetic ideas on various life-style or cosmogonic issues. Buhara's poetical  
 17 world, built through a figurative system that includes elements from the plants  
 18 world (flowers, lilies, trellis, roses, basil, forest, meadow, wreaths, hazelnuts,  
 19 wheat, jasmine etc.), minerals (gold, silver) cosmogonic (sky, sun, ray, stars,  
 20 moon, lightning, earthquake, volcano, world, earth, rain, snow, sea, winter,  
 21 spring) zoomorphic (sheep, gazelle, butterfly, bird, crow, nightingale, swallow  
 22 etc.) as well as Albanian toponyms or hydronyms (Tomorri mountain, Osumi  
 23 river and Shëndnaum), revolves around a main axis, the existence of an  
 24 Absolute Being (God) that is felt in all these elements. And the role of being a  
 25 human being as a microcosm in all of this vital and universal recycling is  
 26 potential. It is the reflection of all divine attributes. In the Sufi vision man  
 27 represents the universe itself (macrocosm), they claim that, "the universe is a  
 28 great man and the man is a small universe. The universe and the man are the  
 29 forms of the Universal Spirit (*ar-Ruh*) or the Divine Spirit- two aspects of a  
 30 "pancosmic" being, the symbol of God.

31 The universal truth is reflected in the most perfect form, which is  
 32 identified by the term "Perfect Being" or "Universal Being" (*al-Insal, al-*  
 33 *Kamil*)".<sup>20</sup> This idea of the Sufis is reinforced even more by Prophet  
 34 Muhammad's hadith kudsî: "The first thing God created was my light (*nurî*) or  
 35 my soul (*ruhî*)".<sup>21</sup> This idea is also expressed in Buhara's verses, "*dashurinë*  
 36 *që kam për tynë, ma di rrezja drit' e diellit/Ti dhe unë të pandarë, jemi brenda*  
 37 *rrotës së qielli*" [*The love I have for you, is known by the light of the sun/ You*  
 38 *and me inseparable, are within the wheel of heaven*]<sup>22</sup>. As we see in these  
 39 verses but also in all Bukhara's poetic works, his philosophical and religious  
 40 understanding is unfolded, which is evidenced also in the relationships created;  
 41 God-Life, God-Human, Human-Life, God-Universe, Human-Death, Life-  
 42 Death, Human-Love, Human-Freedom, God-Human-Universe. The epicenter  
 43 of this vital-universal cycle is God. In this entire vital circle shown through the

<sup>20</sup>William Chittick, 2009, pg. 65

<sup>21</sup>William Chittick, 2009, pg. 79

<sup>22</sup>Ahmet Kondo, 1995, pg. 29

1 *wheel of heaven* syntagma, the poet finds himself involved with life, where the  
 2 essence of the Human-Life relationship constitutes in *Love* in the form of a  
 3 *beam*. Only his soul knows the love he has for life, or his heart which is  
 4 shown by the symbol of light- the two main centers of the human being, which  
 5 are identified with his inner nature, and which link him with the spiritual  
 6 world(the Universal Spirit- God). As we know it, the heart is the symbol of the  
 7 deepest feelings or desires, of the state of mind, all human feelings; the  
 8 spiritual world, seen as a whole for the attributes and characteristics of his  
 9 personality; the man as the bearer of these feelings, attributes and feature<sup>23</sup>. In  
 10 his meditating on life and the universe, the poet appreciates the role of the heart  
 11 in recognizing them as the highest forms of the divine manifestation. In  
 12 Buhara's poetry, the heart's figure appears in two quite different perspectives;  
 13 the natural and mystical ones. In the natural aspect, it is part of the spiritual  
 14 world of Being-Manhood, composed by feelings like; grief, joy, pain,  
 15 loneliness, happiness, etc. Their perception is realized through the  
 16 transfiguration of the heart; sometimes in the shape of the sea, flame, fire,  
 17 yellowish leaf, earthquake and volcanos. In this sense, the poet's heart has been  
 18 transformed into flame-longing, withered leaves-pain, sadness, and loneliness.  
 19 "*Si një det në shkretëtirë mu në mes të botës sime, hidhet zemra e përdridhet*  
 20 *nëpër lot' e ngashërime, kërkon jetën që s'egjen/ herë ndizet si një flakë, thua*  
 21 *bota mori zjarr, herë si një gjeth; e zverdhur që dremitet nënë varr, her tërmet,*  
 22 *vullkan që zjen*". Like one desert in the midst of the worlds, the heart twists  
 23 and turns into pleasures; yellowish in the grave, earthquakes, volcanoes<sup>24</sup>.  
 24 While in the divine aspect the heart is the place of mystical knowledge and  
 25 Absolute Truth. Like every other human being, he is aware that the spiritual  
 26 happiness or animation is achieved only by removing everything dark and  
 27 obstructing from oneself, to love life, and to recognize mystical secrets (the  
 28 radiance of divine light). "To penetrate Buhara's poetry, it is necessary to know  
 29 also the hidden meaning, which is the key to the recognition of mystical life.

30 If we know the hidden meaning we would understand the semantics of  
 31 human-divine love, which is related to mystical Sufi visions and mystical  
 32 pantheistic visions<sup>25</sup>. Only this way will the heart be able to perceive the  
 33 gnosis, the essence of life, and the universe, as two realities that manifest the  
 34 Divine Unity, which gives existence to the world. "*Duro, zemër, të durojmë, se*  
 35 *pas natës qesh agimi! Zog i shpresës si ngahera do të zër' nga ligjërimi! Këng*  
 36 *e jetës do të falë/ Do të puthin kaqë rreze, rreze lar me uj' floriri, do të falen*  
 37 *kaqë mendje, mendje lyer me drit' qiriri, det' i jetës do marr'valë*". "*Hold on,*  
 38 *dear, we wish that the aftermath of the Passover! A bird of hope as ever will*  
 39 *fall! The song of life will praise / Will kiss the raven, the ray of water washed*  
 40 *with gold, will the praise, the thoughtful with the light 'the candle, the sea' of*  
 41 *life I will receive*".<sup>26</sup> The poet's love for life is the only way to spiritual  
 42 animation, the achievement of this animation through love, leads to the

<sup>23</sup>Today's Albanian Dictionary 2002, pg. 1501

<sup>24</sup>Ahmet Kondo, 1995, pg. 34

<sup>25</sup>YzedinHima, 2008, pg. 132

<sup>26</sup>Ahmet Kondo, 1995, pg. 34

1 discovery of the absolute truth, gnosis, or mystical knowledge (God). As for  
 2 the Sufis: High (mystical) knowledge is achieved only through divine  
 3 revelation (*wahy*) or inspiration (*ilham*).<sup>27</sup>In Islamic cosmology, revelation  
 4 takes the form of the sacred book, which the Qur'an calls Nature (*Tabi'ah*). It  
 5 can be studied as a book of symbols or as an icon, and is considered as the  
 6 stage of the spiritual journey and of a subordinate place, from where the  
 7 gnostic reaches the ultimate liberation or the illumination (spirituality).<sup>28</sup>This  
 8 is how the Persian poet Rumi describes the spiritual animation caused by the  
 9 divine love and is the true revelation; "*të fluturosh drejt qiellit, këtij i thonë*  
 10 *ashk, të grisësh tutje një qind perden ë çdo çast*"[*To fly towards the sky, this is*  
 11 *what they call ashk, to tear a hundred curtains at any moment*].<sup>29</sup> The  
 12 knowledge (gnosis) in the Sufism vocabulary is related to the Intellect, whether  
 13 partial or universal one. "-The first thing that God created was the Intellect"<sup>30</sup>.  
 14 In Sufism when man reaches the highest stage of mystical knowledge  
 15 associated with self-destruction, which means abandoning the desires and lusts  
 16 of this world, and melting into divine love, the intellect (human mind or  
 17 reason) is eliminated or disappears within itself. It continues to live beyond this  
 18 intellect. For the Sufis, the (divine) love is the most direct reflection in this  
 19 world - or the simplest "symbol" in the traditional sense of spiritual exhortation  
 20 and enlightenment<sup>31</sup>. In the Sufi vocabulary, love excludes sentiments  
 21 (feelings) in its ordinary use. In this way it transcends the earthly boundaries,  
 22 belonging to another reality- the divine one. According to the Sufis, the  
 23 knowledge of this love that is the instrument of spiritual and divine knowledge  
 24 (God) is realized only through the heart, the center of the human being. This  
 25 often reminds us of the hadith of Quds; "*Nuk më zënë as toka, as qiejt e Mi,*  
 26 *por zemra e shërbëtorit tim besnik*".<sup>32</sup> Or the famous verses from the Sufi poet  
 27 who says, "*e vështrova zemrën; aty pashë atë, ai s'ishte askund tjetër/mos më*  
 28 *quaj femohues o zemër, në thofsha "ti vetë je ai"*".<sup>33</sup> *Kjo verë është lëng*  
 29 *xhevahiri, dhe pamje merr kur hidhet te potiri, potiri trup e shpirt brenda, verë,*  
 30 *ky gjak'i zemrës shkrin si lot qiriri*".<sup>34</sup> What is perceived within Buhara's  
 31 poetical reality is that the mystical knowledge, or the Absolute Truth as the  
 32 highest stage of spiritual animation, is not achieved through self-destruction,  
 33 renouncing the dreams of this world. On the contrary, for our poet, the love for  
 34 life implies the realization of human desires, dreams and freedom, and not  
 35 overcoming individuality. This recognition for the poet is achieved only by  
 36 triumphing over the pain, sadness and the suffering that life causes. Only in  
 37 this way the man succeeds in realizing his individual freedom. God privileged  
 38 the man of all the earthly creatures, giving him free will. he gave him that  
 39 positive mental and spiritual energy for loving everything beautiful, which

<sup>27</sup>Henry Corbin, 1962, pg. 46

<sup>28</sup>Seyyed Hossein, 1978, pg. 2

<sup>29</sup>Mevlana Rumi, Divan, pg. 137

<sup>30</sup>William Chittick, 1983, pg. 220

<sup>31</sup>William Chittick, 2009, pg. 38

<sup>32</sup>William Chittick, 2009, pg. 114

<sup>33</sup>William Chittick, 2009, pg. 114

<sup>34</sup>Anthology of the Persian poetry, 2011, pg. 98



1 means freedom. The young Buhara appreciated the personal freedom (he does  
 2 not mention free hands, but uses the singular word- Hand). The poetic art as  
 3 well, for our poet embodies the freedom; where through the word- *inxhi*, he is  
 4 free to express his mental, sensory and collective world. Precisely in the  
 5 ternary and transformed poetry into an *inxhi*- gem, Buhara sees the spiritual  
 6 animation and the immortality of the poet. The poet's creative act is also a  
 7 cathartic process, an act of liberation and healing from spiritual and vital  
 8 concerns. "*Inxhi, thashë, do qëmtoj nga deti, dhe lule do mbledh nga çdo fushë,*  
 9 *dhuratë e fisme poeti, rruazaret t'i shkoja në gushë*". [*Inxhi, I said, I will*  
 10 *remove you from the sea, and the flowers I will gather from every field, a noble*  
 11 *gift from the poet, putting jewels in your neck*).<sup>35</sup> Through the creative art, the  
 12 whole sensory, mental, emotional and spiritual world of the poet is  
 13 accomplished. The personification, identification and unification of the poet  
 14 with the poetry leads to the unification with God, as creation itself is a divine  
 15 act and the poet is a missionary of his poetic art. "*Një shkëlqim i perëndishëm*  
 16 *që s'ka shembull e të ngjarë, të pushtoj ty, zog' i dheut, që ke krah' e tinguj*  
 17 *qielli, mu në zemër të dha frymë, ndënë buz' margaritarë...ndaj ia nise për të*  
 18 *thurrur atë këng' nënë rreze dielli/ty të pashë, o zog i këngës, duke hipur me*  
 19 *ngadalë, sipër rrezesh të mëngjesit që fal shpresa/në çdo lot ti fsheh një këngë,*  
 20 *në çdo këng' një shpirt të ri, në çdo shpirt ca hova jete, një mësim për*  
 21 *djalëri/lum kush shuan zjarr' e zemrës për të ndezur yje shprese dhe nënqesh si*  
 22 *rreze hëne përmes netëve të vrerit*"<sup>36</sup>. "A godly splendor that is unlikely to  
 23 conquer you, the bird of the earth, that has a wing," and the sound of heaven, in  
 24 my heart that breathed it, sitting on the pearls ... weaving that song 'mother of  
 25 the sunshine / I saw you, O bird of song, riding slowly, over the morning rays  
 26 of hope / in every tear you conceal a song, in every song a new soul, in every  
 27 soul some life lessons, a lesson for the boy / river who extinguishes the 'fire of  
 28 the heart to light stars of hope and charm like the moonlight through the nights  
 29 of gall'.

30 The existence and transformation of his being into the objects of nature  
 31 and the universe: heaven, moon, star, in the water, mud, scent and bird,  
 32 confirms the poetic and aesthetic principle of metamorphism and dissolution,  
 33 the unification of the poet with various entities of the universe- the cosmos.  
 34 Cosmic objects mentioned above are identified by the poet, identifying them  
 35 with his own experiences".<sup>37</sup> The message that the poet conveys through his  
 36 poetic words is both human and universal- not only it nourishes us spiritually  
 37 but also aesthetically. From free individuals, without doubt, is formed a truly  
 38 free society. Buhara understood that individual freedom is gained every day by  
 39 working, with recognition".<sup>38</sup> "*Ti je jeta, bën folenë, lindin shpresat*  
 40 *pranverake/duf i kohës zu të ngjallë, këngën timë varfanjake. Dhe kur koha çon*  
 41 *mbi ty, plumba....breshër zemërimi/shpirti im, që s'duron dot, lëshon lot*  
 42 *ngashërimi. Në mes të mallit që ndizet vonë, në mes të helmit që shkon si*

<sup>35</sup> Ahmet Kondo, 1995, pg. 51

<sup>36</sup> Ahmet Kondo, 1995, pg. 47-48

<sup>37</sup> BajramQerimi, 2000, pg. 31

<sup>38</sup> YzedinHima, 2008, pg. 144

1 *erë/valvitet gazi, lind shpresa e jonë, nënqesh një Botë që rron përherë*.<sup>39</sup>  
 2 “You are the life, you make the nest, the spring / duff hopes of the time arise,  
 3 my poor song. And when the time comes for you, bullets... .hill my anger/  
 4 soul, which cannot comfort, shed tears of joy. In the midst of late-blooming  
 5 crap, in the midst of the poison that goes like the wind / gas valve, our hope  
 6 arises, beneath a perpetual Living World

7 The concept of freedom is also discussed in the poem "I Want To Be a  
 8 Butterfly", which appears in the human and mystical dimensions. The butterfly  
 9 as Buhara's poetic instrument, whose traces are found in oriental poetry, is not  
 10 only in the direct but also metaphorical meaning is a symbolic representation of  
 11 freedom. At the beginning of the poem, the poet identifies himself with the  
 12 butterfly, the desire to be like her, to touch and enjoy all the beautiful things  
 13 that nature and life offer. The figure of the butterfly in ancient times is seen as  
 14 the emblem of the soul and the unconscious, always drawn from the light, and  
 15 beauty. Also the butterfly is seen as a symbol of the resurrection of hope. In a  
 16 poetic sense, the butterfly depicts Buhara's soul, his unconscious, burning with  
 17 the desire to be free, and to merge into the beauty and mystery of the universe.  
 18 And only by experiencing such an experience, he can know and love life more.  
 19 “*Dua të jem flutur të puth ngadalë, detin e livadhit si anij’ mbi valë... të*  
 20 *mshihem në fletë, të mshihem në hije, të dëgjoj e heshtur këngë dashurie, gjak*  
 21 *prej trëndafili të marr dhe në buzë, vashës për t’ia hedhur, të duket si Muzë!..*  
 22 *Dua të jem flutur, t’i vete një herë, mbretëris’ së bujkut, pastaj t’i marr erë,*  
 23 *shpirtit që të ndezë posi borzilok, dhe në zjarr të vapës le t’i bëhem shok; nga*  
 24 *thesar’ i shpirtit ca margaritarë, ndënë krah’ t’ e lehtë fshahtazi t’ia marrë, para*  
 25 *Mbretëreshës gush-e-gji dëborë, varg-e-varg t’i derdhë...lule për kurorë*”.

26 "I want to be a butterfly to kiss slowly, the sea of meadow like a ship 'over  
 27 the waves ... to leap into the leaf, to peer into the shadows, to hear silent love  
 28 songs, to receive pink blood and to the lips, to the thunderer' Throw it, it looks  
 29 like a Muse! .. I want to be a butterfly, put it on the farmer's kingdom once,  
 30 then smell it, the soul to burn like basil, and in the heat of fire let them become  
 31 a friend; out of the treasure of the soul some pearls, then lightly carried away  
 32 by the hand, in front of the Queen the snow-and-bay snow, the string-and-  
 33 string to shed ... flowers for the crown."

34 These verses show how the poet transformed into butterfly refers to the  
 35 three phases of achieving individual and universal freedom. One way of  
 36 attaining it is the attraction, the desire and merging of the beauty of nature and  
 37 the universe, which is also reflected in the image of the village. “*Ndaj tërhiqem*  
 38 *pa kuptuar dhe si flutur zë vërtitem, anës dritës që valvitet dy-tri her’ pastaj*  
 39 *venitem/dhe kuptoj se zemr’ e jetës që merr helm e jep gëzim, rreh në gji të*  
 40 *fshatit tim!*”.<sup>40</sup> “*So I retreat without understanding and as the butterfly roars,*  
 41 *through the light that blinks two or three times 'then fades/and realizes that the*  
 42 *heart' of life that gets poison gives joy, it blows in the bosom of my village!*”

43 Such a literary process is felt almost in all the poetry, which reminds us of  
 44 the Persian mystical poets in their quest to be merged with God's love. Such an

<sup>39</sup>Ahmet Kondo, 1995, pg. 30

<sup>40</sup>Ahmet Kondo, 1995, pg. 36-37

1 effort is also seen in Buhara, who in the end sees true freedom in merging with  
 2 the Absolute Truth, in the mystical mysteries, in God. But before he reaches  
 3 this stage, Buhara begins his spiritual journey to achieve this freedom from the  
 4 nature and universe. This is also his first stage without any experience, in  
 5 which only through freedom he will learn the secrets of love and universe,  
 6 learn from the farmer's freedom, hear the love songs and kiss freely the lips of  
 7 his maiden-muse. By touching and enjoying all of this, the poet experiences the  
 8 second stage- that of the experienced man liberated by the worries and sorrows  
 9 of life and already free to live life in all its beauty. But the merging of the poet  
 10 with the beauty and mystery of life, which is also the stage of achieving  
 11 individual and human freedom, adds to Buhara the curiosity and the desire to go  
 12 further in the discovery of universal freedom, seen in the mystical  
 13 dimension "*Dua të jem flutur, të gjej dritën time, dhe si yll që dridhet në*  
 14 *përvëlime, t'i afrohem pranë, t'i vijë vërdallë, dhe të parpulisem sa të nxjerrë*  
 15 *mallë, që të shohë se si zemra trime, shkrihet në venitjen, bëhet pluhur, hime*".  
 16 "*I want to be a butterfly, to find my light, and as a star trembling with light, to*  
 17 *approach them, to come around, and to pulverize enough to draw a scarf, to*  
 18 *see the brave heart melt in fading, it becomes dust, him*".

19 In Sufism this coincides with the last stage of experienced by the Sufi, and  
 20 is called *fana*, the disappearance or merging of the mystic into divine love,  
 21 which is achieved only by physical self-destruct, which should not be  
 22 understood as physical death, from the ego and the desires of this world and the  
 23 attainment of absolute perfection. For Buhara, merging in the mystical mystery  
 24 and enduring forever in it, which means merging into divine love and in God-  
 25 the highest achievement of individual and universal freedom, is not fulfilled by  
 26 giving up life but experiencing everything beautiful it offers. And precisely this  
 27 idea is given to us figuratively through the butterfly- light pair, which replaces  
 28 the candle; a symbol found in Persian poetry. The poet borrows a symbolic  
 29 language, transmitted through such figures reaffirming once again that the  
 30 Oriental poetry dominates in Buhara's poetry.

31 Even death, as an inevitable natural phenomenon, takes place in Buhara's  
 32 poetry. In the perception of the poet, physical death is the resumption of a new  
 33 life and the revival of new hopes. But death, more than a personal experience,  
 34 is seen as a universal phenomenon, a fatal end that the man is experiencing and  
 35 from whom no one can escape. Not even the most beloved being for the poet;  
 36 the girl he loves so much, nor the only son of a mother who is shivers in pain  
 37 for him. Undoubtedly, in his meditation on death, an important role has played  
 38 the Sufis mysticism, since Buhara believes in the existence of a world beyond  
 39 the grave and in the immortality of the human spirit. "Every moment," says  
 40 Rumi, "you die and return to existence".<sup>41</sup>

41 The poet, believes that people are eternal, and so will also be the eternal  
 42 memory of his beloved who is deceased, physically separated by death, but is  
 43 resurrected in the image of the angel in which her soul is embodied. "*Me sytë e*  
 44 *mi mbufatur mbi varr të 'saj qëndrova. Në der' ku lyhet jeta me lot, me gjak,*  
 45 *me vrerë, trokita mos ma nxirrin ta shihja edhe një herë, atë që dashurova.*

<sup>41</sup>Rumi, Masnavi I, pg. 1142

1 *Nga der' e fshehtësisë për gjumësh del një zë: Mister i lumturisë që ndriti jetën*  
 2 *tënde. Me engjëj krahë shkruar, tulatet në k'to vende; kthehu se s'po vjen*  
 3 *më!".<sup>42</sup> "With my eyes closed, I stayed. Life comes to a tear, with blood, with*  
 4 *death, knocking sometimes, I love it. Out of the sleepy secrecy comes out:*  
 5 *Mystery of happiness and your happiness. With angels signed, people in those*  
 6 *places; come back because we don't like it"!*

7 Although the poet is comforted by the fact that she lives among angels and  
 8 God, he does not hesitate to knock at the grave in hopes of seeing his beloved  
 9 one more time, defying death, which does not spare even our most beloved  
 10 people. The poet's answer to try to challenge it, is the silence of the grave,  
 11 which is deaf to the painful cries and the poet's saddened heart, that breaks out  
 12 like a lightning, shaking the heaven and all the angelic world. The grave's  
 13 silence personifies the fate sealed by God; i.e. death. But silence is used also  
 14 when there is nothing more to say, and the end is understandable; everything  
 15 predetermined by God will happen when the spoken language stops-the grave  
 16 responds with silence. "*Kur pash' se varri heshti, s'dëgjoj të nxehtin ah, me*  
 17 *hov të zemrës nxora një flak' të shpirtit tim! Në qiellin e dremitjes shpërtheu si*  
 18 *vetëtim'. Sa engjëjt' mbet'n pa krah'!"<sup>43</sup> "When I saw that the tomb was silent,*  
 19 *I did not hear the heat ah, with a burst of heart I drew a flame" of my soul! In*  
 20 *the slumbering sky it burst like lightning. 'How many angels are left without*  
 21 *arms"!*

22 God created life and death, and as a comfort to the poet's pain we hear his  
 23 answer, "*Return, she will not come back!*" The voice coming out from in  
 24 secrecy while asleep is precisely the voice of God, telling the poet that the girl  
 25 he loves lives in eternity. This way, the spark of hope and love for life will  
 26 animate the poet's heart, casting away like a bouquet of flower, the pain and  
 27 sorrow that death causes to him. Existential pessimism leaves room for  
 28 optimism, where the tomorrow for the poet will be different. It will be a  
 29 deliverance of the past, and the resurrection of hope, and that life-day invites  
 30 the poet to taste it with all its colors as in; *në zi, në vrer dhe në vaj. "At'her një*  
 31 *tufë lule që rriti dor' e saj, mbi varr të zemrës sime-me lot si i vadita, i hodha*  
 32 *kur dëgjova se po më ftonte dita, në zi..në vrer...në vaj.."*<sup>44</sup>

33 *In mourning, in gall, and in oil. "Then there was a bunch of flowers*  
 34 *growing on her hand, over the grave of my heart - in tears as I watered, I*  
 35 *threw them when I heard that my day was calling, in mourning ... in poison ...*  
 36 *in oil ..."*

37 In this kaleidoscope of life, the poet's judgment on death goes beyond his  
 38 emotional outbursts and beliefs that, with death everything ends, seeing it as  
 39 the resumption of everything that dies to be reborn again. "-The process of  
 40 renewal (rebirth) passes from illusory reality to eternity, from death to life,  
 41 from human to divinity".<sup>45</sup> The poet sees resuming of life and resurrection of  
 42 hope in overcoming the bitterness and suffering that life brings, and in his

<sup>42</sup>Ahmet Kondo 1995, pg. 33

<sup>43</sup>Ahmet Kondo 1995, pg. 33

<sup>44</sup>Ahmet Kondo, 1995, pg. 33

<sup>45</sup>Mircea Eliade, 1964, pg. 18

1 desire to live it with its joys and sorrows. Despite being saddened by the tears  
 2 of a mother who feels pain for the dead of her son, a young boy whose life  
 3 ended, he tries to find comfort in thinking that even after death, bitterness, and  
 4 suffering, life is beautiful and one has to live it. *"Thell' në hijen që hap vdekja,*  
 5 *përpalitet sot një nënë, djali' i shpres' e pleqërisë, aty poshtë paska rënë. Është*  
 6 *lot-o varfërie, lot ku qan një mall' i ndritur, si po qan në fund të dheut një*  
 7 *zambak i posarritur. Më ke shok në vuajtje shpirti, nën' e dashur, ndaj të dua,*  
 8 *ai lot që të ndez ty në, ai lot më ndezm ua. Ashtu hidhet edhe helmi gjenë*  
 9 *pluhur të harresës, kur ngahov' i vetes sime do ringjallen yjt' e shpresës". Një*  
 10 *ditë, ditë jete, një gaznga koh' e parë, si ëngjëll gëzim dhënë me drit' që s'është*  
 11 *parë nga qiell i botës sime ku fron e saj e ngriti, e ngjalli me një rrezetim shpirt*  
 12 *që psherëtitë"*<sup>46</sup> *'Deep' in the shadow that death opens, a mother, the 'hopeful'*  
 13 *son of old age, ascends to the ground below. It is tears of poverty, tears where*  
 14 *a bright commodity cries, like a weeping lily at the bottom of the earth. The*  
 15 *sorrows of the soul, under the love of the beloved, the persecuted, the angels,*  
 16 *the angels. As the helplessness of helplessness comes to an end, when 'my self*  
 17 *will rise again' of hope '(Ahmet Kondo, 1995, p. 44). One day, days, and days*  
 18 *ago, as the twinkling light with the light that was before / from the sky her*  
 19 *world lifted her up, she lifted her up with a sigh of relief".*

20 But in the poet's point of view, this is just a physical and not a spiritual  
 21 death, as one can live spiritually through his works, making his memory  
 22 immortal, even for the upcoming generations. This belief is best formulated in  
 23 the poem *"Margarita"*, a poem dedicated to the native heroes Margarita and  
 24 Kristaq Tutulani who were cruelly murdered by the Italians in Gospa, Kavaja on  
 25 the morning of 5th July, 1943. So for Buhara, the contribution of these heroes  
 26 for their country will never die, and will be immortal to all future generations.  
 27 *"Zbardhi shpata, ... u nxi dita, ra një trup...u ngrit një emër, ra dëshmore*  
 28 *Margarita: doli burri nga një femër. Më i thellë se nga deti, më e fort' se rreze*  
 29 *e dritës, më lëkundës se tërmeti, është zëri i Margaritës. Nëno moj, pusho ti*  
 30 *lotin! Nuk ka vdekur ndënë dhetë, është gjallë, moj, për Zotin, po shkrep zjarre*  
 31 *për mbi retë"*<sup>47</sup> *"The whiteness, ... the day was stirred, the body... rose a name,*  
 32 *a radiant Margarita: doliburring a womb. Deeper than slow, louder than the*  
 33 *rays of light, shakier than the earthquake, is the voice of Margarita. Nope, stop*  
 34 *the tear! Not dead, eighteen, ears, moj, to the Lord, yet full of fire".*

35 In conclusion we can say that the Islamic mysticism dominates in  
 36 Vexhi Buhara's poetry, it is the center of convergence for his whole  
 37 philosophical-religious understanding, from where the universalization of his  
 38 sentiments and poetry reaches the highest levels. Through the mystical-oriental  
 39 point of view, he metaphorized his poetic ideas for many vital, religious and  
 40 philosophical issues, but always adapting to his creative and spiritual  
 41 individuality. This is where Buhara's mysticism originality stands on.

42

43

<sup>46</sup> Ahmet Kondo, 1995, pg. 42

<sup>47</sup> Ahmet Kondo, 1995, pg. 49-50

## References

- 1
- 2
- 3 YzedinHima, VexhiBuhara without myths and fog, AIITC, Tirana, 2008
- 4 Baba Rexhepi, Islamic Mysticism and Bektashism, Bektashi Wisdom, Tirana, 2006
- 5 MetinIzeti, BektashiTarikati, Tetovo, 2001
- 6 Stefan Schwartz, Another Islam: Sufism and Confession for Respect, Time, Pristina,
- 7 2009
- 8 Ahmed Tamimdari, History of Persian Literature, Cultural Foundation "SaadiShirazi"
- 9 Tirana, 2011
- 10 Jolanda Lila, Mysticism in Poetry by VexhiBuharasha, Perla, Scientific and Cultural
- 11 Magazine, SaadiShirazi Cultural Foundation, vol 2, Tirana, 2012, p. 16
- 12 Ahmet Kondo, VexhiBuhara: man, poet, scholar: 1920-1987, Uegen, Berat, 1995
- 13 William C. Chittick, Sufi Doctrine of Rumiut, Geer, Tirana, 2009
- 14 FrithjofSchuon, "Faundations of an Integral Aesthetics", The Underlying Religion: A
- 15 Introduction to the Perennial Philosophy, edited by Martin Lings @ Clinton
- 16 Minnaar, World Wisdom, 2007
- 17 Dictionary of Today's Albanian, Academy of Sciences of Albania, Institute of
- 18 Linguistics and Literature, Toena, Tirana, 2002
- 19 SeyyedHossein Nasr, An Introduction to Islamic Cosmological Doctrines, Thames and
- 20 Hudson Ltd, Great Britain, 1978
- 21 Henry Corbin, History of Islamic Philosophy, The Institute of Ismaili Studies, London
- 22 @ Institute of Islamic Studies, McGill University, Canada, 1962
- 23 Persian poetry anthology, Edition II, Cultural Foundation "SaadiShirazi", Tirana, 2011
- 24 BajramQerimi, Poetics of NaimFrashëri, Toena Publishing, Tirana, 2000
- 25 Mircea.Eliade, Cosmos and History: The Myth of the Eternal Return, Harper
- 26 Torchbooks, New York, 1964