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(Sarajevo)

LINGUOSTYLISTIC APPROACH TO QASIDAS BY  
AHMAD KHATEM AQOWALĪZĀDE

*Key words:* Diwan poetry, qasida, Ahmad Khatem Aqowalizade, 18<sup>th</sup> century, linguostylistics, structure, stylemes.

The subject of this paper is to observe the structure and the style-mec aspect of the linguistic expression of the *qasidas in the Persian Language* by Ahmad Khatem Aqowalīzāde (Bjelopoljak) by means of a linguostylistic analysis through structural stylistics, applying analytical-synthetic method of all the micro discourses<sup>1</sup> (verses).

The linguostylistic approach on its own, realised by investigating the stylemes (linguistic units of intensified expressivity) at all linguostylistic levels (phonostylistic, morphostylistic and lexicostylistic), as well as their stylematic quality (structural extraordinariness) and stylogenic quality (contextual value) in the linguistic structure of the work, falls short of explaining the specific quality of the linguistic structure of a discourse which is a part of the *Diwan* poetry, the *sufi* poetry in particular. The meaning of the words in this form of literature is acquired through extralinguistic motivation inherent to a particular use of language, which does not have an essential relationship with any linguistic element.

Bearing in mind that a literary work is realised in the constantly interacting language and content platforms, they are necessarily defined

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<sup>1</sup> Qasīdas consist of couplets – *beyts*, which may be extracted from the poem as grammatically and semantically entirely self-sufficient and having their own structure. As a result, they are defined as the smallest part of poetic expression, or as micro discourses in a poem. The fact is that the thematic diffusion of ghazals is evident, given that the verses, if viewed as informative statements, do not follow one another in a development sequence. Therefore, they are seen as composition equivalents of chapters, not of sentences.

by the nature and ultimate meaning of the entity they create. Therefore, attention must be directed simultaneously to the verbal structure the linguistic signs form and the objects they symbolise in order to explain the inner world the poet endeavours to describe and send a message about it.<sup>2</sup>

The linguostylistic analysis on its own did not yield any meaningful results regarding the text. It was only after the reading of this text parallel to other texts, glossaries of the *tasawwuf* symbols, analyses of the *tasawwuf* discourse of the *Diwan* poetry, where the research on the Ottoman poetry in general by professor Walter Andrews, as well as various works by Annemarie Schimmel about the symbolism in the Islamic-Ottoman civilisation circle were of extensive help, that we were able to approach the analysis of the text, and that the meaning of the linguistic code became much clearer.

The motivation for choosing Ahmad Khatem Aqowalīzāde and his qasidas lies in the fact that this author is referred to in all the Ottoman *tezkiras* dating back to the late 17th century and early 18 century as an influential poet, however, none of the poems from his abundant literary work have presented or scientifically analysed in any way whatsoever.

Despite the significance of this *Diwan* poet's literary work, he has never been a subject of any studious research in our country or in the world. In the literary history of Bosnia and Herzegovina reference to him was made by Safvet-bey Bašagić and Mehmed Handžić, and later in some more detail by Hazim Šabanović and Fehim Nametak.<sup>3</sup> However, no linguistic or literary-critical research has been made into his poetic work to date.

Ahmad Aqowalīzāde (Bjelopoljak) Khatem (died in 1168/1754) was a son of Osman Shahdī-efendy Aqowalīzāde, a hāḡegān (master-clerk of the government service) of the Emperor's *Diwan*, and a grandson of Mehmed Salim-efendy Kadić from Bijelo Polje (Aqova).<sup>4</sup> It is unknown where Ahmad Aqovalī-zade was born and grew up. It is known, however, that he graduated from University in Istanbul. He then traveled to Egypt (Misr) and Hijaz in Saudi Arabia and spent some time there. In Mecca, he was issued a license, *iršād* (a teaching and guiding in

<sup>2</sup> Compare: Zdenko Lešić, *Jezik i književno djelo*, Sarajevo 1971., p. 44.

<sup>3</sup> Mehmed Handžić, *Književni rad bosansko-hercegovačkih muslimana*, Sarajevo 1933., 12-14; Šabanović, *op. cit.*, 467-469.; Fehim Nametak, *Divanska književnost Bošnjaka*, pp. 75-76.

<sup>4</sup> The poet himself provides this information in a note at the end of the qasīde on ahlāq in Arabic: *hadim beni adem Aqovalizade Hatem*. See: Handžić, Reference 13.

religion), from the Naqshibandi Sheikh Ahmad Yakdastī Ğuryānī, who introduced him into the *tariqat* Naqshibandi.

In 1168/1754 he was appointed a *qadi* in Larissa (Yenişehir) in Greece, where he died. Turkish poet Belīg, his disciple from Yenişehir, wrote an elegy (*mersiyya*) where, *inter alia*, he says: “No one like him, no one so glorious in both exact and mystical sciences will come to this ephemeral world». The last verse of the elegy contains the date of his death: “*Resul-e ekreme Ahmed efendi hemgivar olsun / May Ahmad-efendy be a neighbour of God’s Prophet (1168/1754/5).*”<sup>5</sup>

He was well-educated, an excellent connoisseur of various disciplines of the Islamic sciences. He was a distinguished calligraph, which is confirmed by a certificate issued by a well-known calligraph Khattāt Emīr-Efendy. He spoke all three Oriental languages and even held lectures in Arabic. In the field of Sharia law, he wrote a commentary on the prominent work entitled *Multaqā al-abḥur* by Ibrahim Halabi; in the field of lexicography, he wrote a commentary on a renowned dictionary *Tuhfe-i Šāhidī*; in the field of mathematics, he wrote a commentary on *Al-lum‘* by Husam Bosniak. His legacy is a well-organised *Diwan* of poems in the Ottoman, Persian, and Arabic languages. His *Diwan* was highly esteemed and often copied.<sup>6</sup> Within the *Diwan*, poetry is classified into languages: Arabic, Turkish, and Persian, therefore, they are separate entities. His *Diwan* was often copied, the proof of which is a number of manuscripts of the *Diwan* in libraries (British Museum OR 7119; Istanbul Üniversitesi Ktb. T. 1274, 2823, 394/1, 2825, 381, 2882; Millet Ktb. – ‘Ali Emiri Manzum eserler Ms. 125; Süleymaniye Ktb. – Mihrişah Sultan Ms. 373 and others).

He belonged to the post-classic period of literature, evidently influenced by the Ottoman poets, Nabi and Nedim. However, he continued the tradition of the *Diwan* poets, whose poetry is not characterised by simplicity but a difficult poetic language of dense expression.<sup>7</sup>

This time, we focused on Khatem’s qasidas in the Persian language. The textual analysis is based on the manuscript kept at the Istanbul *Üniversitesi Kütüphanesi*, T 2823, fol. 9b-16b, the most complete of Khatem’s preserved *Diwans*,<sup>8</sup> copy dated 13th of Sha’ban 1174 / 20th March 1761.

<sup>5</sup> Handžić, op. cit., p. 14.

<sup>6</sup> His *Diwan* is one of the first printed in Istanbul in the beginning of 19th century. See: Süleymaniye Ktb., Tahir Aga 281.

<sup>7</sup> Büyük Türk Klasikleri, 4/13, p. 357.

<sup>8</sup> Reference to the copies of the *Diwan* by Ahmad Khatem Aqowalīzāde may be found in: Hazim Šabanović, *Književnost Muslimana BiH na orijentalnim jezicima*, Sarajevo 1973., pp. 467-469.

*NA 'T-E ŠARĪF*  
(mozāre' - - u / - u - u / u - - u / - u - )  
maf'ūlo fā'elāto mafā'īlo fā'elon

Ey naqš-e āšnāy-e negār-e ġehānsarā  
Īn ke negar tağammol-e bāğ-e rabī' rā. (1)

Bā āb-e xezr ġelwe konad ātaš-e bahār  
Īnast 'eyn-e 'ebrat-e āyīne-ye safā.

Golšan be roušanī hame rā bād por konad  
Īn 'ālamīst xorram o ġānbaxš o delgošā.

Angošt dar kašīdan-e āb safāst īn  
Axtar gozašt rounaq-e golzār-e ġānfazā.

Az bīm-e šīrmard zemestān pambe šod  
Xas dar dehan gerefte čaman kard elteğā. (5)

Har noungehāl-e tāze 'arūs ast dar xiyāl  
Az barg-e sabz sāxte beytol' heğālhā.

Čon nāmorād gašt darīn bazm-e delnešīn  
Morğān be morğzār hamīn bā safā safā.

Naqqād bāmdād dar āmad barāy-e sūd  
Čon šabnam aqče rīxt por azhār-e rūnamā.

Zānū zan banafše be fārhang sar bezad  
Āngah kolāh-e žāleaš andāxt bar hawā.

Bā qatre zard žāle darārī fašān šawad  
Har haft kard sahn-e čamanzār ġehān basā. (10)

Qandīl-e lāle hamčo gol oftād bar rougan  
Narges kelle nehād pasīn čak dar qobā

Waqtī ke nāzbūy darīn bāğ xatt kašīd  
Mešk-e xetan be čīn čonīnast dar xatā.

Dourīst bar gereften-e čak-e lab-e čeček  
Tar bar šod az nawāzaš-e x<sup>w</sup>oršīd-e namrobā.

Šabnam basā negār bebīnad ze hādesāt  
Češmaš čo šod be rouzan-e x<sup>w</sup>oršīd āšnā.

Bāg-e bahār dar zarr o gouhar gerefte ast  
Čon xerqe sūxt sobh-e safā bā šokūfehā. (15)

Bārān damī ke naqd-e darārī konad fašān  
Har naxl-e nou be saǧde-ye šokrī šawad dotā.

Dar pīše būforūši-ye golšan begīradaš  
Pūyandagī maǧar na bar āyad sabā habā.

Narges hamīše sobhe-ye margānīš be kaff  
Mānand-e xākbīz čo sālūs bā rawā.

Bā gonče kard ǧelwe-ye xalwat dar anǧoman  
Bālā wo zīr koft azīn bazm-e zūd fanā.

Šāhed bezūr karr o farr-e noubahār bas  
Az bāl o bāl-e sobh gorīzān šawad masā. (20)

Sar bar konad tahālok o sāmān be hast o nīst  
Āzādegī tawān šawad az sarw-e bīnawā.

Dandān nomūd anār čo delčāk mīšawad  
Hamčon šokūfe čak-e delaš mīdehad rahā.

Ba dāǧdel monāfase-ye gol šawad bebīn  
Raz rā če kār kard hamīn kārđ az qazā.

Ānān ke az sarīre-ye touhīd ǧāfel and  
Dar sar gerafte tīg-e zabān ast har kiyā.

Pā baste wo xāmūšī zabān āǧūšīst bas  
Har naxl warne qad bekašad hamčo delrobā. (25)

Tanhā na anǧomand ze golzār roušn ast  
Čon māh o mehr češm-e ǧehān ast roušnā.

Golšan šokoft waz hame gol gard dar ǧehān  
Ārayašī ke čand zamān karde xūlyā.

An kār-e dast baste wo har haft karde čīst  
Andāxt mohre dorr be dar gītī az koḡā.

Porsīdam az xiyāl gol-e ātašīn mesāl  
Tā mīšawad gošāde ḡabīn āgahī marā.

Īn tomtorāq-e tāq-e ḡehān zīb-e delnešīn  
Az bahr-e kīst az če farābīš šod xūšā. (30)

Nāḡāh pīr-e kohne sawār-e čenār goft  
Šams-e ma‘āref az sar-e mā gašt por ziyā.

Čon sarw mā ke sar be hawāhā-ye ‘ālamīm  
Dastān hazār dast o čonān ast pošt o pā.

Az man šenou setāyaš-e ārāyaš az če šod  
Bahr-e če gašt maš‘al-e hekmat darūn-e mā.

Ān dam ke hāl gard darīn kūhsār dahr  
Lou lāke bāfarīnaš-e aflāk zad sedā.

Har dar bahār hazār čerāḡān konad ḡehān  
Har ḡa barāy-e hasti-ye ān šāh-e asfeyā (estefā). (35)

Peyḡambar-e mosallam o moxtār o mohtaram  
Sartāḡ-e ouliyā hame soltān-e anbiyā.

Moddasser o Karīm o Mo‘allā wo Mortazā  
Mozammel o Halīm o Mozekkā wo Moḡtabā.

Tāhā Hamīd o Hāšer o Yāsīn o Mostafā  
Hāmed Mohammad Ahmad o Mahmūd-e Kebriyā.

Ey xātemar’ rosol šah-e eqlīm-e ma‘delat  
Ey mehrebāniyat hame behtar ze kīmiyā.

Īn ast arzohāl-e del-e por malāl-e man  
Ey warrafān-e nīk o bad-e ān šah o gadā. (40)

Xātem čo šod mošār-e banān-e saboksarān  
Bar safha-ye mazallat az ān ast čehr-e sā.

Tā key hawā-ye nafs siyahčahream konad  
Tā key šawad negār-e delam naqš mā sewā.

Ġamxār-e šarm-e došmanam az baske rūz o šab  
Dīw-e ‘adoww o nafs hamī gīradam farā.

Dāḡam ze sīratī ke be sūrāt be ham nīst  
Pūšīde-ye gonah konadam ḡāme-ye riyā.

Waswās bī šomār be har ‘oqde baste ast  
Mūy-e hazār pīč nahofte ast dar ‘abā. (45)

Hamčon banafše dād nawāzaš be gūš-e man  
Ān takyehā-ye sāxte ke x<sup>w</sup>ordam az ‘asā.

Az gončehā-ye sobl hawādes nomūde ast  
Ratq-e hawā če kard del-e dāḡdār-e mā.

Hamčon sabā hamīše habā kard heyratam  
Dardā ke hīč kāre-ye hame kāreīm halā.

Heyfā ke wāye xār gonāham konad amal  
Sargūš-e man be hāy o hūy tā key šawad habā.

Dardā ke xūn gerye baham gar šawam šawad  
Dar dīde hamčo bāde harāmzāde mā ḡarā. (50)

Mā rūy-e dast-e sāye parastī hamī konīm  
Īnak kabūd kīse menamm az pey-e kiyā.

Heyfā hamāre mīkanadam kūtah āstīn  
Ān čīzhā ke nafs o hawā karde eštehā.

Har ḡā ke hast harze derāyī bahār-e man  
Harf-e herīf rāstī az man šawad ḡodā.

Menqār-e gol be mohreaš ārī baham šawad  
Az goftogūy-e nafs o hawā wā konam čerā.

Mā xāk dar dahan gele-ye bandagī konīm  
Ey del bas ast īnqadr āwāy-e nārawā. (55)

Češm-e omīd halqe be gūš-e šafā‘at ast  
Hamwāre ġoste gīram o bī šarm o bī hayā.

Šokr-e xodā ke xāk-e rah-e sonnataš konam  
Bā češm-e ġān o mardom-e sāmān-e tūtiyā.

Har barg yakzabān o nehālān azū dekr  
Bešnou če nālehāst ze morġān-e xošadā.

Besyār o bīšomār dorūd az hazār bār  
Bīštar salāt bar wey o ashāb-e bā safā. (59)

*TRANSLATION OF NA'T*

Oh, you who have seen this world,  
Here, look at all the beauties of the vernal garden. (1)

With the water of Hidr the fire of spring breaks out,  
That is the source of moral given by an unstained mirror.

The bed of roses clad in light, stirred by zephyr.  
This is the world bringing joy to heart and soul.

If you draw your finger over the water surface, it is clean.  
Glimmer of rosegarden bringing joy to soul disappeared as soon as  
the star disappeared.

The winter goes tender for the fear of the harsher,  
It weakened and found comfort in the green sod. (5)

Every new sprout appears to be young,  
Having woven a green tapestry out of leaves.

Since this joyful gathering disappointed them,  
All the birds went to the field and stood in rows.

Early this morning, a coppersmith comes to reap the benefits,  
Since the dew on the flowers silver coins bloomed.

A kneeling violet nodded its head,  
And tossed a dew drop high up.



The golden dew drops like pearls sparkled,  
Garnished the fields and the vast world. (10)

The violet's wick as if in boiling oil fell,  
The narcissus dropped its head, hiding it in the bosom of its robe.

At this hour, when the fragrance overflows this garden,  
It is wrong to say that this Hitian fragrance comes from China.

Time has come for flowers to open their petals,  
The caress of the Sun steals the dew.

The dew gazes at the myriad colors as if it were a miracle,  
Seeing through the glimmering light of the Sun.

The vernal garden en clothed everything in gold and silver,  
When the airy morning burnt its robe with rosebuds. (15)

When the rain its glimmering light dispersed,  
Each palm-tree sprout fell to the ground in prayer.

It is the art of the bed of roses and its perfumes to give scent,  
Or else, the zephyr would not visit and stir it.

The narcissus is always holding the rosary of pearl in its hand,  
And appears to be humble, but a real hypocrite he is.

It stands out with its bud in the crowd,  
It swayed up and down in this earthly garden.

A witness of all the glimmering light and vernal abundance,  
The night rode away on the wings of dawn. (20)

The weakness and feebleness goes away, the power and strength is here.  
The feeble cypress grew all strong.

The pomegranate shows its teeth, creviced like the heart,  
Similar to a bud when it cleaves its bosom open.

The rose wholeheartedly competes,  
Behold what its blade of destiny did to the grape-vine.

Those who know not the essence of *tawhid*,  
Poison everything with their tongue.

It would suffice to imprison the tongue,  
Or else, not every palm into a beauty will grow. (25)

Only one among in the rose-bed glimmering is.  
It shines like the Sun and the Moon, and encompasses the entire world.

The bed of roses bloomed and all the flowers across the world,  
The decoration not seen for long as jewellery is.

Oh, how both marvelous and decorated everything is,  
Wherefrom has this shiny pearl been brought to this world.

I asked myself what the fiery rose represents,  
All until I suddenly realised what it was all for.

All this celestial grandiosity on this joyful world,  
For whom and what for has this beauty been so multiplied?! (30)

Suddenly an old horseman like platanus emerges, the Sun  
Of cognition responds, for us flashed.

In this world, like cypresses we raise our heads  
Thousands of arms and that many jugular veins.

Oh, hear my praise, the purpose of this decoration  
For whom and what for is that glimmering wisdom in our bosom.

Everything is changed in a moment here in this rugged world  
When *If there were no You* echoed in cosmos for all things created.

Every spring all around the world myriad lanterns are ignited  
For him, the righteous tsar. (35)

The Prophet, to Islam devoted, chosen and respected  
The crown of the godly and all, the sultan of prophets.

The Covered, Noble, Elevated, Content One  
The Shrouded, Gentle, Sagacious and Chosen One.

Taha, Hamid, Hashir, Yasin, Mustafa  
Hamid, Muhammed, Ahmed, Mahmud.

Oh, you who are the seal of all prophets, the title holders in the  
kingdom of justice  
Oh, you, whose goodness is better than all the alchemy.

This is the dirge of my heart full of trepidation  
Oh you, the prophet of both, good and evil, tsars and paupers. (40)

When, finally, the curves on the cheekbones of deniers become prominent  
They will then be amongst the humiliated, their faces in shame.

When will the ambitions of my ego stop staining my face black  
When will the image of my heart become a reflection of Yours.

Grief and shame are my enemies, day and night  
And the Satan and passion constantly possess me.

My face does not reflect my way of life  
The hidden sin covers me with robe of hypocrisy.

Myriad illusions are woven into every knot  
And the hair of every curl under the *kefiyyeh*<sup>9</sup> is hidden. (45)

The curls touch my ear as gently as violets  
And I all the bitter blows endured.

Passion took advantage of my lamenting heart  
But the cluster of buds made the hardships disappear.

My confusion disappeared in the dust, just like zephyr of the East  
Oh, woe is me, all my deeds useless were.

Oh, sorrow, my sins will all my hopes destroy  
And all that is left clean in me will in this chaos disappear.

Oh, sorrow, when I die, tears of blood will flow  
From the eyes that seem to be as impure as wine. (50)

<sup>9</sup> The *kefiyyeh* is a traditional headdress.

We bathe in various sins persistently  
Here, under the skies blue, gossip brings prestige.

Oh, sorrow, they strip *sufi* clothes off me  
My passion and desires that the soul longed for.

Whenever impudent speech my peace of spring ruins  
And my true interlocutor departs from me.

Language inseparable from its gentleness and roundness is  
Why cannot I free myself of all the passions of speech.

Seeking forgiveness, we repent for our lack of devotion  
Oh, my heart, enough of this speech that inappropriate is. (55)

My inexhaustible hope towards Your testimonial directed is  
It aspires to it without shame or fear.

Praise be to God that my chosen path is the path of the Prophet  
The path of those that follow their heart, the path they openly follow.

Every leaf and sprout praise Him  
Listen to the warblers singing about Him.

The blessings on the Prophet are numerous, more than a thousand  
The blessings on Him and his righteous friends. (59)

#### MICRO DISCOURSES WITHIN THE QASIDA STRUCTURE<sup>10</sup>

Lyrical prologue (1-24) provides a description of the garden, the symbolic poetic microcosm, whose individual functional parts represent spiritual world of types and analogues (*'ālam-e tamsīl*) in the interaction with the world outside of the garden, the symbol of sensory, transient world (*'ālam-e donyā*). The location of the vernal garden is used by the poet for the purposes of interpretation of essential life characteristics with the emotional focus, which inevitably possesses somewhat metaphorical extension.

Within the framework of prologue three major streams or entries have been distinguished. The first entry (*beyt* 1-5) is the description of

<sup>10</sup> More about structure of qasida see: Andrews, W. G. *An Introduction to Ottoman Poetry*, Bibliotheca Islamica, Mineapolis & Chicago 1976, pp. 146-159.

the vernal garden observed from the spectator's outer point of view – a distanced poet astonished by the beauty of the scene.

The second entry (*beyt* 6-8) represents the impressions of those who have noticed the beauty of the garden.

The third entry (*beyt* 9-23) adds to the image of the garden by the description of its structure whose major characteristics are roses, flowers and their intoxicating odors, tree sprouts, pomegranate, cypress, plane tree, water spring, meadow, nightingale, parrot, as well as the speculations about the peculiarity and wonder of that very garden (*beyt* 12).

All of these elements of the vernal garden, with rather standard group of metaphorical associations within the framework of the mystical interpretation, possess cosmic extension, and the crucial interpretation of the garden is represented as division between inner and outer space.<sup>11</sup> According to the mystical patterns of interpretation, the inner space (*bāḡ-e rabī'/'bahār*) represents essential reality and divine order, while, on the other hand, the outer space (*ḡehān/īn gītī*) represents *this world*, which is the reflection of the spiritual, but the reverse reflection. Because of the limited human perception it is usually the subject of wrong interpretation<sup>12</sup> (*beyt* 24).

The poet sees the garden as perfect surrounding for undisturbed contemplation about beauty (1b), where Hydra's source implies life (2ab) for the lover who is in love with Beauty and who is revived by secret knowledge (*ab-e Xezr/'eyn-e ebrat*). The vernal garden has got all necessary elements of an ideal garden, out of which each has got precisely defined metaphysical extension: *meadow green* is the reflection of the inward world which mirrors a particular longing for spiritual uprising; *tulip* is emanation of Beauty which is the cause of human endeavors on the spiritual path; *narcissus* is *ashik's* spiritual eye used to observe Truth; *sun* is the manifestation of divine light and absolute Oneness of God; *cypress* is knowledge resulted after a long contemplation about God; *rose* is Beloved; *violet* is repentant old ascetic; *pomegranate* represents human chest with the heart which bleeds when touched by the rose thorn, the symbol of *ashik's* suffering on the path towards spiritual union with Beloved; *the intoxicating odor of rosegarden* surrounds only those who are present at the spiritual feast in the rosegarden (*bazm*) whose hearts are filled with longing for Beloved. Therefore, the poet

<sup>11</sup> Compare: W. Andrews, *Poetry's Voice Society's Song: Ottoman Lyric Poetry*, p. 151.

<sup>12</sup> The philosophical framework of the *sufi* poetry and its mystical aspect is formulated by al-Gazali in his work *Miškāt al-Anwār* in this simplified manner. Quotation from: Walter Andrews, op. cit., p. 66.

uses the description of the vernal garden as the symbol of cosmic reflections of divine existence to suggest the ways of man's contemplation in the form of the prayers of the mind (21b), essential emotional and spiritual man's needs, who would, in such a metaphysical garden, find emotional refuge. Ultimately, it is the heart which gets attracted by the divine garden, since a garden represents the world of immortality and eternity when contrasted with life, which includes transient things and activities (22ab). Metaphorical description of emotional aspect of human soul is given through the garden image- the reference for spiritual world of greater order and reality (19b). The introduction ends (24) with the message for recipient to meditate on ulterior dimension of garden – *tawhid*, which is the ultimate goal of man's spiritual traveling.

With the stylistic figure of diatiposis, the scenes' description, series of similes, unexpected and unusual metaphors and allegory images, the poet encompassed the qasida's introductory micro discourse.

The introduction is followed by structurally mandatory *beyt gorīzgāh* (25), with the signal of contextual inclusion of the text (with dietic substituted connector- adverbial phrase *warne*), where the poet expresses a reminder that silence is a true prayer's ending, since being quiet is inherent to spiritual experience. Even though this is used to formally announce the thematic turning point- panegyric part of qasida, the topic continues to develop in terms of meaning, with the lexical connectors, be them repetitive (rosegarden) or the whole associative series (tulip, rose, cypress, etc.).

The central part of qasida (26-40) is Panegyric in praise of the Prophet (*na't*) where the poet expresses praises to the Prophet, as the traditional figure of authority and historic symbol of this-world perfection in the hierarchy of eternal divine objects. Appropriate interpretation of this very part of qasida requires taking into consideration the framework of societal and religious motivation, which is the reason for appraisal writing. Within the framework of panegyric (*madh*) there are two sub-thematic entries: the first one with indirect and metaphorical references (*beyt* 25-33) and the other one with direct references to the Prophet (*beyt* 34-39).

The references are indirect: like the general poetic metaphors *mah o mehr* (sun and moon), *češm-e ġehān* (the world's eye, 26b), *ārāyašī* (ornament, 27a), *mohre dorr* (pearl, 28b), *šah-e asfiyā* (the greatest among the pure ones), or like phraseologized metaphors from *tasawwuf* professional register: *šams-e ma'āref por ziyā* (31b) – alluding to the metaphor for the term *woğūd-e nūrānī*, his presence through light; *gol-e ātašīn* (29b) – alluding to the metaphor for the term *woğūd-e mesālī*, his presence at the level of imaginative contemplation, while the other

sub-thematic entry, as a whole, possesses direct references to his physical existence which is covered by the term *woğūd-e onsorī* (the level of his physical existence).

The appraisal is followed by *beyt-e tahallus* (41), the verse which bears a signal of poetic autoreferentiality and is further on followed by *tagazzol* (*beyt* 42-59), also an autoreferential micro discourse with lyrical character, which would structurally belong to the place of poet's self-appraisal; however, according to *sufi* tradition, a poet draws attention to himself by self-reprimand (*beyt* 42) and by questioning his place in the hierarchy of the universe.

Having understood the existence of the universe, and at the same time the transient and inconsistent nature of its diverse parts, a poet recognizes that this world, along with its declaration, is only a mirror reflecting the truth (introduction of qasida); in his eyes, everything else is unworthy, which is why he tries to purify his heart and spirit, tear off the chains of the self (42-45), which are connecting him to the transient and worthless (51-54); he wants to distance himself from the wonders of this world and make his heart a polished mirror which will be capable of reflecting the image of the Beloved (42ab). This whole part of qasida talks about *sufi*'s spiritual travel (*seyr o soluk*) and the challenge of overcoming obstacles on that path in order to reach the ultimate goal-spiritual maturity, which enables one to ascend himself into the higher level of intimacy with Beloved, and to the group of those who are at the top of the heavenly ladder (56-57).

*Beyt* 56 is poet's personal request (*hosn-e talab*) to Prophet to be his advocate; while *beyts* 57-59 represent a prayer (*do 'ā*) for the Prophet and his associates, which goes back to the original goal of qasida.

## PHONOSTYLISTIC LEVEL

### *Meter*

Qasida has 59 *beyts* and it is structured with *mozāre 'e maxzūf* meter, written in fourteen-syllable verse, whose rhythmic tone is: maf'ūlo fā'elāto mafā'īlo fā'elon (- - u / - u - u / u - - u / - u -).

### *Qasida rhyme*

Classic *diwan* distribution (*al-kafīyya*): rhyme -ā;

Graphic-quantitative consideration according to the classic distribution: *muterādif* (without vocalized consonant between two quiescent/*sakin* letters);

Quantitative consideration: two-phonemic, mono-syllabic, open vowel-consonant rhyme;

Qualitative consideration: isomorphic rhyme;

Lexical-grammatical consideration: nominal- nominal words rhyme;

Distributive consideration: canonical, inter-verse, final rhyme.

### *Rhythm*

Rhythmic phrases are of uneven length and they are interwoven. The boundaries between the lines are clearly defined. Prosodic verse consists of two, three and four rhythmic phrases. For example:

Dourīst bar gereften-e čāk-e lab-e čček		
- - u// - u - u u - u <u>uu</u> u -	(3, 11)	
Tar bar šod az nawāzaš-e x <sup>w</sup> oršīd-e namrobā.		
- - u // - u - u u - - u - u -	(3,11)	(13ab)
Šāhed bezūr karr o fārr-e noubahār bas		
- - // u - u // - u // - u - u - u -	(2, 3, 9)	
Az bāl o bāl-e sobh gorīzān šawad masā.		
- - u - u - u // u - - u - // u -	(7, 5, 2)	(20ab)
Qandīl-e lāle hamčo gol oftād bar rougan		
- - u - u // - u - // - u // - - -	(5, 3, 3, 3)	
Narges kelle nehād pasīn čāk dar qobā		
- - // - u u - u // u - - u // - u -	(2, 5, 4, 3)	(11ab)
Šabnam basā negār bebīnad ze hādesāt		
- - // u - // u - u u - - // u - u -	(2, 2, 6, 4)	
Češmaš čo šod be rouzan-e x <sup>w</sup> oršīd āšnā.		
- - // u - // u - u u - - u// - u -	(2, 2, 7, 3)	(14ab)

A great number of rhythmic phrases whose length is bigger than five rhythmic tones slow down the rhythm, so that certain individual verses make one rhythmic phrase. For example:

Ey naqš-e āšnāy-e negār-e ġehānsarā		
- - u - u - u u - u u - u -	(14)	(1a)
Ey warrafān-e nīk o bad-e ān šah o gadā.		
- - u - u - u u - - u - u -	(14)	(40b)

Generally speaking, the rhythm of this qasida is slow, except for some number of verses whose prosodic verse is comprised of four phrases.



*Sound repetitions significantly adding to the euphony in the verses*

*monoassonance* /a/: 17b, /ā/: 1a, 9a, 52b, /o/: 3ab, 11a, 20b, 37ab, 41a, /ī/ 17a, 51a;

*biassonance* /a, ū/: 22a, /a., o/: 21a, 27a, /o, ā/: 59a;

*monoalliteration of the sound* /n/: 1a, 12b, /l/: 11a, 34b, /š/: 17a, 33a, /m/: 5a, 37ab, /s/: 15b, 21a, /b/: 14a, 20b, /d/: 8a, 47b, 50b, /r/: 20a, 34a, 35a, /w/: 21b, /t/: 30a, /h/: 48a, 49b;

*bialliteration* /n, d/: 7a, /n, m/: 7a, /r, č/: 13a, /š, r/: 13b, /č, š/: 14b, /g, r/: 15a, /s, t/: 28a, /r, n/: 16a, /h, r/: 35a, /m, r/: 36a, /h, m/: 38ab, 39b, /š, n/: 46a;

*assonance-alliteration links:*

ma-am-am (5a), morġ-morġ-safā-safā (7b), ād-āmdād-da-ā-ad-d (8a), awān-awa-w-nawā (21b), ra-rā-ar-ār (23b), ast-ast-st (28a), dast-dast-ast (32b), āyaš- āyaš (33a), ar-ar-ār-ār-rā (35a), m-mo-m-o-mo-o-mo (36a), mo-o-o-mo-o-mo (37ab), āha-ha-hā-ā-a-ā (38a), hām-d-hammad-ahmad-mahm-d (38b), ham-ham-ha-hey-am (48a), kāre-ha-kāre-ha (48b), har-has-har-hār (53a), da-da-a-anda (55a), yār-mār-zār-bār (59a), b-a-ba-āb-bā (59b);

*paronomasis:*

‘eyn - ayīne (2b), morġān - morġzār (7b), hayā - habā (17b), kard - kārd (23b), dastān-dast (32b), sīrat - sūrat (44a), harf-e harīf (53b), Hamīd-Hāmed-Mohammad-Ahmad-Mahmūd (38b)

## MORPHOSTYLISTIC LEVEL

*Grammatical metaphors*

a) Systematic grammatical metaphor

- Transposition of the meaning of demonstrative pronoun *īn*/this into adjectival meaning of the known: *īnast* ‘eyn-e ‘ebrat-e āyīn-ye safā/that is the source of moral given by an unstained mirror (2b), *īn* ‘ālamīst xorram o ġānbaxš o delgošā/ this is the world bringing joy to heart and soul (3b), the same situation is found in the following verses: 30a, 40a, 51b;
- Transposition of the adjectival meaning *nīk o bad*/good and bad into nominal: *ey warrafān-e nīk o bad*/ Oh you, the prophet of both, good and evil (40b);

b) Categorical grammatical metaphor

- Transposition of the singular meaning into plural meaning: *barg-e sabz*/green leaves (6a), *aqče*/silver coins (8b), *bā qatre*/drops, *nafs o hawā*/passion and wishes (54b), etc.;

## c) Person synonymy

- Transposition of the first person plural functioning as the first person singular (55a);
- Transposition of the second person singular functioning as the first and third person singular (33a, 55b, 58b).

*Morphostylemes*

- Nouns referring to superior style, which is characteristic of panegyrics: *šams-e ma ‘āref* (31a), *šāh-e asfeyā* (34b), *sartāğ-e ouliyā*, *soltān-e anbiyā* (36b) etc.;
- Hyponymic series of personal nouns with hyperonym Mohammad (37ab, 38ab, 39a), characteristic of poetic type *na‘ta* – panegyric in praise of the Prophet;
- Enhanced presence of comparative particles *čon*, *čo*, *hamčon*, *mānande/ like*, *as-* implies the existence of simile correlates, which is an indicator of functional-stylistic markedness of the poetic form *madih qasida*;
- Derivational morphostylemes (*ešteqāq*): derived from the Arabic root (مدح) – *Hamīd*, *Hāmed*, *Mohammad*, *Ahmad*, *Mahmūd* (38ab), *morğān*, *morğzār* (7b), *kard*, *kāre*, *kāre* (48ab) etc.

## SYNTACTIC-STYLISTIC LEVEL

## a) Ellipsis

omission of predicates: 7b, 18ab, 20a, 36-39, 40b, 57b, 58a, 59ab;

## b) Cumulation

Īn ‘ālamīst *xorram o ġānbaxš o delgošā*/This is the world bringing joy to heart and soul (3b), Tāhā Hamīd o Hāšer o Yāsīn o Mostafā//Hāmed Mohammad Ahmad o Mahmūd-e Kebriyā (38ab);

## c) Synatresam

Peyğambar-e mosallam o moxtār o mohtaram (36a), Moddasser o Karīm o Mo‘allā wo Mortazā//Mozammel o Halīm o Mozekkā wo Moğtabā (37ab);

## d) Distribution

Sartāğ-e ouliyā hame soltān-e anbiyā/The crown of the godly and all, the sultan of prophets (36b);

## e) Gradation

Synatresam figure is at the same time the gradation figure as well, since each constituent possesses additional sema of intensity in regard to the previous one;

## f) Parallelism

the same syntactic structure of both half-verses (NP + NP +NP) (37ab, 38ab);

- g) Actualized word order in the majority of verses is represented as the inversion in the order of the sentence constituents, or as the inversion within the syntagm; it is only in some verses that the stylistic procedure of inversion is being pronounced as expressive: topicalization of the verbal phrase (13a, 29b, 40a, 58a); syntagmatic inversion of the nominal phrase with the attribute in anteposition *zard žāle* (10a), *mohre dorr* (28a), *pīr kohne sawār* (31a), *xūn gerye* (50a); topicalized object syntagm (2a, 3a, 22a, 23a, 46b); extraposed subject syntagm (2a, 44b, 48a); extraposed adverbial syntagm (6a, 7b, 8a, 9a, 11a, 20a, 28a, 41a itd.); extraposition of substantive verbal phrase (5a, 16b, 22b, 30b, 34b);

## h) Rhetoric question and exclamation as an affective statement

Dar lāle *čerā* sar nakašad čāk-e garībān!? / Why would not even a tulip open its calyx?!

*Ey naqš-e āšnāy-e negār-e ġehānsarā!* // Īn ke negar tağammol-e bāğ-e rabī'rā.

Oh, you who have seen this world // Here, look at all the beauties of the vernal garden. (1ab)

*Ey xātemar' rosol šah-e eqlīm-e ma'delat*//*Ei mehrebāniya hame behtar ze kīmiyā!* (39ab)

*Ey warrafān-e nīk o bad-e ān šah o gadā*// Oh you, the prophet of both, good and evil, tsars and paupers. (40b)

*Dardā* ke hīč kāre-ye hame kāream halā//Oh, woe is me, all my deeds useless were. (48b), as well as in the half-verse: 49a, 50a, 52a, 55b.

## LEXICOSTYLISTIC LEVEL

Inventory of lexemes, which contribute to the development of the thematic structure, and which are divided into associative series with neutral meaning:

*Man*

(physiological-anatomical image of a man)

naqš (figure), 'arūs (bride), čehr (face), sūrat (face), rūy (face), kaff (fist), dast (hand, 4x), angošt (finger), banān (papilla lies), ġabīn (forehead), dandān (teeth), češm (eye, 3x), dīde (eye), dehan (mouth),

lab (lip), zabān (tongue, 3x), del (heart, 7x), gūš (ear), mū (hair), pīč (curl), qadd (stature), pā (foot), pošt o pā (jugular vein), delrobā (beloved), sar (head, 5x), kelle (head), xūn (blood), harf (speech), goftogū (speech).

### *Love*

(psychological and moral image of a man and his emotional behavior)  
 bīm (fear), ġān (soul), xiyāl (imagination, 2x), sālūs (flatterer), sabok-sar (empty-headed), nāmōrād (unhappy), nawāzaš (carassing, 2x), āġūš (embrace), tahālok (disease, helplessness), āzādagī (strength, relief), rahā (salvation), dāġ (burn, pain, 2x), ma‘delat (justice), mehrebāniyyat (goodness), malāl (boredom, fidget), mazallat (humiliation), nafs (ego, 4x), hawā (passion, 4x), eštehā (longing), šarm (shame, 2x), siyahčehre (misery), ġamxār (compassion), gonah (sin, 2x), riyā (hypocrisy), amal (hope), hāy o hūy (confusion), gerye (outcry), nāle (sob).

### *Nature and garden*

(biosphere, geosphere, atmosphere, cosmosphere)

x<sup>w</sup>oršīd (sun, 2x), mehr (sun), šams (sun), māh (moon), axtar (star), aflāk (universe), kīse (firmament), dahr (time), dam (moment), zamān (time), bāmdād (morning), rūz (day), šab (night), sobh (morning, 2x), hawā (air), rouzan (light), nūr (light), ziyā (light), zemestān (winter), rabī ‘ (spring), bahār (spring, 5x), bāġ (garden, 4x), golšan (rosegarden, 3x), golzār (rosegarden, 2x), čaman (lawn), čamazār (meadow), morġzār (field), naxl (palm tree, 2x), sarw (cypress, 2x), čenār (plane tree), anār (pomegranate), rāz (grapevine), nounehāl (sprout, 2x), barg (leaf, 2x), šokūfe (blossom, 2x), gonče (rosebud), azhār (flowers), čeček (flowers), banafše (violet, 2x), lāle (tulip), gol (rose, 5x), narges (narcissus, 2x), nāzbūy (fragrance), sobl (bunch), mešk (musk), sadā (echo), āb (water, 2x), ‘eyn (wellspring), bārān (rain), šabnam (dew, 2x), žāle (dew), qatre (drop), sargūš (foam), habā (dust), xāk (soil, dust), sabā (breeze, 2x), roušanī (brightness, light), rounaq (flash, glitter), bād (wind), xass (thorns), morġ (bird, 2x), tütiyā (parrot), bāl (wing, 2x), menqār (beak).

### *World*

(social sphere and physical surrounding)

‘ālam (world), ġehān (world, 6x), ġehānsarā (world), ġītī (world), eqlīm (kingdom), mardom (people), rāh (path), sahn (courtyard), šāh (emperor, 3x), soltān (tsar), kiyā (masters, elite, 2x), gedā (pauper), anġoman (crowd, mob), sawār (horseman), došman (enemy), ‘ad-oww (ememy), xetan (Cathay, northern China), čīn (China), bazm

(get-together, feast), setāyaš (appraisal), arzohāl (complaint), mad-elat (justice), monāfese (competition, rivalry), kār (work, 4x), kīmiyā (alchemy), hādesāt (events, troubles, 2x), ātaš (fire), āyīne (mirror), qandīl (lamp), čerāg (lamp), kārd (blade), tīg (sword), maš‘al (torch, flare), takye (back), ‘asā (cane), pambe (cotton), bāde (wine), rougan (oil), tāq (triumphal arch), elteḡā (shelter), beytol’ heḡālhā (bedrooms), naqqād (coppersmith), xākbīz (orderly), būforuštī (sale of fragrances), sartāḡ (crown), dorr (pearl), zarr (gold), gouhar (gem), marḡān (coral), aqče (silver coin), xātem (seal), farr (splendour), tomtorāq (grandeur), arāyaš (decoration, 2x), sūd (gain, benefit), kolāh (cap), čāk (slit, 3x), qobā (robe), xerqe (robe), ḡāme (clothes), ‘abā (robe), āstīn (sleeve), ‘oqde (knot), negār (pattern, painting, 3x), rasm (drawing, print).

#### *Mystical-religious sphere*

xerqe (sufi robe), saḡde (prayer mat), šokrī (gratefulness to God), sobhe (type of prayer), xalwat (loneliness), fanā (disappearance), šāhed (witness), qazā (destiny), touhīd (God’s Oneness), ma‘āref (discovery), hekmat (wisdom), asfiyā (men of God), peyḡambar (peygambar), mosallam (devoted to Islam), moxtār (chosen one), ouliyā (God’s friends), anbiyā (prophets), Mohammad (and other names, 16x), xātemor’ rosol (the last one in a number of prophets), warrafān (advocate), dīw (satan), rastī (truth), sonnat (tradition), dekr (prayer), dorūd (blessing on the Prophet), salāt (blessing on the Prophet), ashāb (associates).

The most frequent lexemes from the *mystical-religious* semantic sphere are the names whose referent is the *Prophet* (21x) and that is the key term, while within the sphere of *world* the most frequent are the synonyms of the lexeme *world* (9x); from the sphere of *nature – spring* (6x) and *rosegarden* (9x) and from the sphere of *man – heart* (7x) and *head* (6x), which all create the thematic context of qasida in denotative and connotative meaning.

#### *a) Inherently expressive lexicon of qasida*

Mohammad and all other names bearing Him as a referent, as well as all the words from mystical-religious sphere are inherently expressive since they determine the context of qasida and interpretation based on mystical-religious pattern.

#### *b) Tropes and figures*

Verbal metaphor (personification):

ḡelwe konad ātaš-e bahār/ the fire of spring breaks out (2a), zemastān pambe šod... čaman kard elteḡa/ the winter goes tender....and found

comfort in the green sod (5ab), *az barg-e sabz sāxte beytol' heḡālhā / having woven a green tapestry out of leaves* (6b), *čon šabnam aqče rīxt / Since the dew on the flowers silver coins bloomed* (8b), *zānūzan banafše be farhang sar bezad / a kneeling violet nodded its head...* *kolāh-e žāleaš andāxt bar hawā / and tossed a dew drop high up* (9ab), *qandīl-e lāle ofīād bar rouḡan/ the violet's wick as if in boiling oil fell* (11a), *narges kelle nehād pasīn čāk / the narcissus dropped its head, hiding it in the bosom of its robe* (11b), *tar bar šod az nawāzaš-e xoršīd/ the caress of the Sun steals the dew* (13b), *šabnam basā negār bebīnad / the dew gazes at the myriad colors* (14a), *bāḡ-e bahār dar zarr o gouhar gerefte ast / the vernal garden en clothed everything in gold and silver* (15a), *xerqe sūxt sobh-e safā bā šokūfehā / when the airy morning burnt its robe with rosebuds* (15b), *dandān nomūd anār čo delčāk / the pomegranate shows its teeth, creviced like the heart* (22a) and others.

#### Nominal metaphors:

*sarw-e bīnawā / feeble cypress*, a metaphor for someone who has collapsed physically and psychologically;

*az bāl o bāl-e sobh / on the wings of dawn*, a metaphor for dawning, i.e. the extension of daylight saving time, which starts off in spring;

*gorizān masā / the night rode away*, a metaphor for spring extension of daylight;

*monāfese-ye gol / the rose competes*, a metaphor for roses covered with leaves and rosebuds;

*pā baste wo xamūšī zabān / imprisoned tongue*, a metaphor for those who have immersed themselves into silence, or more precisely, into contemplation;

*gol-e ātašīn / fiery rose*, a metaphor for a person who will put this world on fire with his acts (in the sense of renaissance);

*sawār-e čenār / horseman like platanus*, a metaphor and simile for a person who is knowledgeable about transcendent, since the platanus leaves, which are palmately lobed and divided into five distinct lobes, refer to outstretched arms during the prayer;

*gonče-ye sobl / bouquet of rosebuds*, a metaphor for passions and wishes in the material world;

*menqār-e gol be mohreaš / roundness of beak or tongue; a metaphor for futile speech;*

*halqe be gūš / an ear pierced with ring*, a metaphor for the ultimate humility, since the slaves had their ears pierced with rings as the sign of being in someone's possession;

*xāk-e rah-e sonnat / dust on the chosen path*, a metaphor for strict observation of the *sunnet* laws;

*mardom-e samān-e tūtiyā / to stain your face black*, a metaphor for people who take care of their looks.

The following verses are pronounced by allegory images: 16a, 19a, 21b, 31a, 54a, 56a, 58ab.

Metonymy:

*čon nāmōrād gašt / since this joyful gathering disappointed them*, implying disappointed man (7a), *šabnam basā negār bebīnad / the dew gazes at the myriad colors*, implying the colors and shapes of flowers (14a), *bārān damīke nūr-e darārī konad fašān / when the rain its glimmering light dispersed*, implying glimmering light of its drops (16a), *če kār kard hamīn kārd / what its blade of destiny did*, implying the blade of knife (23a).

Synecdoche:

*nounehāl-e tāze / new sprout or tree sprout*, *az barg-e sabz / made of green leaf or leaves*, *raz rā če kār kard hamīn kārd / what did it do to the grape-vine or what happened to the grape-vine when they cut it* (23a), it is possible to change singular form of certain flower types in the garden (tulip, rose, jasmine, narcissus, etc.) into plural.

Periphrasis (metaphorical):

*Hamčon šokūfe čak-e delaš mīdehad rahā / similar to a bud when it cleaves its bosom open*, i.e. when blossom flowers open up (22b),

*Ba dāğdel monāfase-ye gol šawad bebīn / the rose competes wholeheartedly*, i.e. it starts to develop its leaves and rosebuds (23a),

*Raz rā če kār kard hamīn kārd az qazā / behold what its blade of destiny did to the grape-vine*, i.e. how it was cut (23b).

Antonomasis:

*sartāğ-e ouliyā / the crown of the godly*, i.e. Muhammad (PBUH),

*soltān-e anbiyā / the sultan of prophets*, i.e. Muhammad (PBUH),

*xātemor' rosol / the seal of all prophets*, i.e. Muhammad (PBUH).

Allusion:

*Tāhā, Moddaser, Mozammel, Yasīn / the names alluding to the names of the chapters in the Koran*, inter-textually interwoven with its text, among which, some of them do not have their esoteric interpretation;

*Šod mošār-e banān* / allusion and inter-textual interference with the Koranic text *We can create the pulps of the fingers again...* (The Koran LXXV: 4),

*Lou lāke bāfarīnaš-e aflāk zad sadā* / allusion and inter-textual interference with the Hadith text (*qodsi*).

Epithets:

del-e *por malal/heart full of trepidation* (metaphorically), del-e *dāgdār* / *heart sealed with many wounds* (hyperbolically and metaphorically), *čo bāde harāmzāde* / *as the wine unwanted like illegitimate child*.

Similes:

*čon šabnam aqče rīxt behār* / like the dew on the flowers silver coins bloomed; *qandīl-e lāle hamčo gol oftād bar rouganl* / the violet's wick as if in boiling oil fell; *mānand-e xākbīz čo salūs-e bā rawā* / and appears to be humble, but a real hypocrite he is; *hamčon banafše dād nawāzaš be gūš-e man* / like the curls touching my ear as gently as violets; *hamčon sabā hamīše habā kard heyratam* / my confusion disappeared in the dust, just like zephyr of the East (with simile particle);

*har nounehāl-e tāze 'arūs ast dar xiyāl* / every new sprout appears to be young; *bā qatre zard žāle darārī fašān šawad* / the golden dew drops like pearls sparkled;

*tar bar šod az nawāzaš-e xoršīd-e namrobā* / the caress of the Sun steals the dew; *bāg-e bahār dar zarr o gouhar gerefte ast* / the vernal garden en clothed everything in gold and silver; *har naxl-e nou be sağde-ye šokrī šawad dotā* / each palm-tree sprout fell to the ground in prayer (without particle).

c) *Lexicon of tasawwuf register and interpretation*

Verses 1-23:

*naqš* – picture, image, person; afterimage, form (image, mirror, or witness), God's beauty worthy of our love;

*bāg-e rabī'* – vernal garden; microcosms of soul, heavenly world ('*ālamol' malakūt*), the world of symbols ('*ālamol' tamsīl*);

*āb-e xezr* – the water of Hidr, elixir of eternal life, spiritual life, secret discovery in initiation, joy of communion;

*ātaš-e bahār* – poignancy of blossoms; strong declaration of spiritual dimension of heart;

*āyīne-ye safā* – mirror; polished human heart as a mirror of God's beauty;



- golšan* – rosegarden, rosary; spiritual expansion, inward mood, divine existence, microcosms of soul;
- bād* – breeze, zephyr; hidden (*bāten*), Love;
- axtar* – star; *salik*, who, on the path of discovery has achieved the degree of God’s friend since he lights in the darkness of human ignorance;
- zemestān* – winter; the feeling of trepidation and cold;
- xiyāl* – imagination; *sufi*’s imagination, mirror of beauty’s light, imaginative creative energy;
- beytol’ heḡāl* – bride’s room; the place of communion, the return to Beloved;
- bazm* – meeting, dining table, lovers’ get-together; gathering of lovers whose hearts are overflowed with longing for Beloved;
- naqqād* – goldsmiths; allusion to the alchemists who are the symbols of spiritual travelers on the path of inward transformation; those who achieve spiritual perfection will use alchemy to transform copper substance into pure and refined gold;
- banafše* – violet; a thought which leads towards good deed, a symbol of an old, humble ascetic;
- čamanzār* – meadow, lawn; a reflection of the inner world which mirrors unique longing for spiritual uprising; appearance of God’s presence on the faces of the wise;
- lāle* – tulip; emanation of Beauty which is a cause of *salik*’s endeavors on the spiritual path, a flash of Beloved’s beauty;
- narges* – narcissus, spiritual eye, *ashik*;
- nāzbūy* – fragrance; enrichment of the soul by spiritual practices aiming to accomplish the state of ultimate bliss;
- x<sup>w</sup>oršīd* – sun; theophany of Reality of divine light and absolute Oneness of God;
- češm* – eye; spiritual eye capable of seeing divine instruction;
- xerqe sūxt* – to burn *sufi* robe; burnout on the spiritual path, enlightenment;
- sobh-e safā* – clear morning; the light of true Knowledge and Love, epiphany of divine characteristics of Beauty;
- bārān* – rain; descent of divine gifts;
- sabā* – eastern breeze; divine epiphany;
- ḡelwe-ye xalwat dar anḡoman* – loneliness in the crowd; allusion to the slogan of *Nakqshibendi tariqat* that the *quiet dhikr* (calling God in silence) is utterly inward and true prayer, without signs and words, i.e. continuously remembering God in your heart as you are doing your work in this world;

*šāhed* – witness; witness of the invisible divine beauty, the one who uses his heart to witness Truth, God, divine Beauty, and Love;  
*āzādegī* – liberation; to work on spiritual development and to liberate yourself from the I-ness chains of the soul;  
*sarw* – cypress, knowledge which is a result of a long contemplation about God.

Verses (24-40):

*tawhīd / touhīd* – the principle of God’s Oneness (*tawhīd*), which ultimately implies that eventually everything needs to be returned to the One; according to *tasawwuf* principle, it implies reaching the truth where there is nothing in the universe but God, which is the first and the last step in knowledge;

*ġāfel* – to dream despite true reality; to be in spiritual negligence and forgetfulness;

*xāmūšī* – silent; the principle of being silent which implies that a mystic needs to stay quiet as he is trying to reach unreachable depth of divine Ocean and he cannot speak, thus resembling the mute person who is not capable of telling his dreams;

*čēšm-e ġehān* – eye of the world; spiritual perfection as an ideal for the whole universe;

*pīr-e kohne* – an old man; *murshid*, spiritual teacher, a true sage who has discovered Essence and His manifestations; who has found out what is substantive and what is accidental; who knows what nature and soul are and where they come from; who knows about his and the world’s origin; who abolished his I in the Source, so that he could survive in Him as such and as such he could teach others and lead them;

*Lou lāke bāfarīnaš-e aflāk* – a well-known paraphrase of God’s statement (*Law lāka mā xalaqtu aflāq*) transmitted by the Prophet. Even though God addresses the Prophet himself in this statement, Rumi believes that this statement refers to a man in the state of spiritual perfection: *If it was not for you, the heavenly spheres I would not create!* With this statement *sufis* interpret how Prophet is a cause of declaration in the universe.

*Mosallam, Moxtār, Mohtaram* – the names of the Prophet,  
*Moddasser, Karīm, Mo ‘allā, Mortazā* – the names of the Prophet,  
*Mozammel, Halīm, Mozekkā, Moġtabā* – the names of the Prophet,  
*Tāhā, Hamīd, Yāsīn, Mostafā* – the names of the Prophet,  
*Hāmed, Mohammad, Ahmad, Mahmūd-e Kebriyā* – the names of the Prophet.

Verses (41-59):

*mošār-e banān* – to show the finger tips; to remind a man that even his papillary lines on the finger tips will be identical on the Last Day (the Day of Resurrection) and during his transient life in this world;

*halqe be gūš* – with his ear pierced; wearing earrings used to be a part of the *derwish* tradition and image which emphasized one's humility and devotion;

*xāk-e rāh* – dust on the path; a man is created of dust and to dust he will return; his true value man can reach only by God's light which shines through dust, God's sigh which moves him. For *sufis*, man's body made of dust is the city where soul feels like a stranger;

*mardom-e tūtiyā* – people who stained their eyes black; people who are spiritually enlightened.

*DAR SETĀYASĤ-E HAZRAT-E SOLTĀN MAHMŪD XĀN*

(hazaġ - - u / u - - u / u - - u / u - -)

maf'ūlo mafā'īlo mafā'īlo fa'ūlon

Čon fasl-e bahār hosn-e mahāsen bezanadšān  
Nourūz-e ġehānsūz roxaš šod hame soltān. (1)

Rūzī ke rayāhīn-e čaman pāy bebūsad  
Sahrā saman ārāy be rāhast be xūbān.

Dar dīde-ye raz tā ke galū gerye gereh šod  
Mastān hame ān āb-e tarab dād be češmān.

Bolbol čo sadaf dorr bokonad gerye-ye šīrīn  
Wā x<sup>w</sup>ord sabā čehre gošāy-e gol-e xandān.

Narges be kafaš ānke gereft češm be hār ast  
Zarīn o donīm mīšode az bīm-e zemestān. (5)

Šīrīni-ye šabnam namak-e ašk hazār ast  
Bī ma'ni-ye nīst 'ārez-e golgūn 'araq afšān.

Gol zīwar-e bīġāne sarān xār be dāmān  
Bolbol bokonad nāle čerā wāle wo heyrān.

Mā rā xatt-e nouxāste dādand darīn bāg  
Ey bolbol-e šūrīde torā kolbe-ye ahzān.

Lāle saman o sombol o golgonče banafše  
La' l o rox o gardan xatt o kākol čo golestān.

Bā ān miyānqadd torā bande-ye sāmān  
Hamdast koḡā mišawadaš sarw-e biyābān. (10)

Estāde basān nārwanān-e čamanestān  
Mīkard čamān čāleš-e ān sarw-e xerāman.

Bīḡāst agar ḡān dehad sarw be qomrī  
Morḡ-e negaham qāmat-e bālāst negahbān.

Čon sarw-e sarafrāz češme gašte banafše  
Dar lāle čerā sar nakašad čāk-e garībān.

Tar šod roxaš az nāzbūy-e zolf-e parišan  
Sombol be saman hič ke dīd 'āšeq-e biḡān.

Sar rašte-ye moḡgān hazār xār-e bahār ast  
Hamčon xat-e nou dar nazar-e 'āšeq-e geryān. (15)

Āḡāz-e sabā az če konad barg-e nehālān  
Bešnou waraq-e dīgar-e golzār barafšān.

Šam'-e del-e 'oššāq hamānā lama'ān bād  
Bā lāle roxānast čerāḡān šah-e šāhān.

Mahmūd kerā nasūd zamān zīwar-e sāmān  
Soltān-e salātīn-e ḡehān dāwar-e dourān.

Ya'sūb-e ḡamāhīr-e ma'āref šah-e 'āref  
Zīnatdeh-e golzār-e soxan bolbol-e 'erfān.

Dar sāyeaš āsāyaš-e 'ālam gol-e ḡāmast  
Sahbā našawad dard-e sar-e našwe gozīnān. (20)

Gol šod gere-ye gončedel-e kolbe-ye ahzān  
Āngah ke nasīm-e karamaš rā bešod arzān.

Bā rouh-e xūraš zende šawad mard-e sabokrūh  
Mā hamčo mehīm delšode mehmān-e šabestān.

Hamdast čo mīdānamī an‘ām be an‘ām  
Ba hosn-e delam bande šawad zāde-ye ehsān.

Čon rūy be našībam bokonad pāye-ye ‘erfān  
Dar nāme-ye ša’n nām šodam xātem-e aqrān.

Āmāde azān zīb zabānam lab-e sang ast  
Ĝoz xeyr do‘ā nāme ze šāyān hamīn ān. (25)

Mā dāme ġehān keswe konad qāqom o qondož  
‘Onwān-e mah o mehr šawad rounaq-e azmān.

Golzār-e bahār-e dam-e har rūz čo nourūz  
Bādā gol-e ma’ mūl delaš mehr-e deraxšān. (27)

*A EULOGY ON SULTAN MAHMUD-HAN*

When spring arrives and showers Him with its boon  
Sultan’s face shines like Nowruz when celebrated all around  
the world. (1)

When fragrant flowers start to kiss one’s feet in the fields  
The desert overflows with jasmine to please a beauty’s eye.

Only a glance at a grape-vine constricts your throat in a sob  
All this water of joy brings your eyes to bliss.

A nightingale like a mother of pearl, sobbed his sweet song  
And zephyr blew face of the smiling rose open.

And then a narcissus, hidden in a cluster, covered his eyes  
Shrinking into golden halves for fear of cold. (5)

Saccharine dew dispersed into thousands of tiny drops  
And for a reason is the face of the bed of roses sprayed with scented drops.

What is a decoration to a rose is a thorn in one’s robe  
Why does the nightingale so passionately sob, all agitated?

In this garden, it is sprouts that we were endowed with  
And sorrow befell thee, agitated nightingale.

Tulip, jasmine, hyacinth, rosebud, violet;  
Lips, face and neck, earrings and sideburns – all this like a bed of roses is.

A cypress in desert dwelling cannot be compared  
To your upright stature, honest doyen. (10)

Upright like elms rising from the meadow,  
With gracious moves, the cypress walks graciously.

It is not proper that a cypress sells his soul for a turtle-dove  
The bird of my glance stands upright like a guard.

A cross-eyed violet haughty like a cypress  
Why would not even a tulip open its calyx?

The fragrance of her rumpled sideburns moistens the cheek  
The lover numbed by love saw no hyacinth on jasmine.

Eyelashes seem to be like a thousand thorns in spring  
But only a tiny hair in a lover's tearful eye. (15)

Why does the morning breeze first breeze on sprouts  
Listen to the sound of other leaves wafting through the bed of roses.

Let the candle of lovers' heart burn flickering  
With this tulip-like face, the lantern is royal.

Mahmud, whose reign reflects the ornaments of law and order  
The sultan of all sultans, the judge of his time he is.

Champion amongst the learned and tsar amongst pundits  
An ornament in the rosery of poetry and a nightingale amongst sufis he is.

He keeps the peace of the world resembling a calyx  
With rosy wine that inflicts no pain, but enchants the chosen. (20)

Rose turned into a knot of heart resembling a log cabin of sorrow  
Since the day when the ray of goodness its value lost.

It even more inspires a man of spirit by its gaiety  
Because we are all like the moonlight, travelers disturbed by love.

When I recognize a friend of numerous good deeds  
Whole-heartedly I decide to follow.

Irfan makes me humble my face to the ground  
And in these respected records I signed as Khatem's<sup>13</sup> friend.

The beauty of my utterance almost seals my lips  
Besides the voice of supplication, nothing else can be done. (25)

As long as the world exists, the day and night will interchange  
The Sun and the Moon will always shine, time will flow.

May the rose of the heart that as the Sun glitters,  
Every day bring hope like Nowruz<sup>14</sup> in a vernal bed of roses. (27)

#### MICRO DISCOURSES WITHIN THE QASIDA STRUCTURE

*Nasib* (nasīb), lyrical prologue (1-16), is description of the scene of nature in spring, or more precisely, garden in the early spring time-*Nawruz*, as a context where the figure of authority is being located, an object of poet's appraisal in the central part of qasida. The prologue of qasida starts off with the scene of nature on the first spring day (*Sultan Nawruz*); in the Persian tradition it is the beginning of the New Year, and in poetic tradition it is the time of covering oneself with new spring robes and the time for love to burst into flame. There are two sub-entries in the introduction: the description of nature with the arrival of spring (1-5) and the rose garden (6-16) with nightingale who is in love and who finds everything in the rose garden reminding him of his beloved. The word play (*īhām*), found already in the first *beyt* (1b), introduces

<sup>13</sup> Khatem: Arabic for ring, the last, ultimate, referring to Muhammad, the last God's Messenger.

<sup>14</sup> Nowruz/Nevrūz (Persian: نوروز [nourūz]; with various local pronunciations and spellings, meaning 'New Day') is the traditional Iranian new year holiday celebrated by Iranian people and initiated in Ancient Iran. Apart from Iran, the celebration has spread in many other parts of the world (specially the parts which belonged to the Greater Iran) including parts of West Asia, Central Asia, South Asia, Northwestern China, the Caucasus, Kurds of Turkey, the Crimea, Albania, Bosnia, Kosovo and the Republic of Macedonia. (<http://en.wikipedia.org/wiki/Nowruz>)

panegyric to sultan, whose face glitters with beauty for the whole world, which is a certain shift from hyperbole at one level of the meaning; at the second level- it is the first day of spring when nature is waking up and lights the world with its beauty; at the third level of meaning, and according to *tasawwuf* interpretation, sultan Nowruz is an *ashik* who, in his love ecstasy, burns because of Beloved's love. Undoubtedly, because of its lexicostylistic levels, the introduction, as well as the whole of qasida, could be interpreted on the basis of several patterns: social, in relation to the figure of authority, emotional and mystical-religious.<sup>15</sup> According to traditional poetic symbolism the reference for garden or gardens is city; authority figure is represented by cypress (body) and rose's face, while the reference for nightingale is a poet himself. Gardens, as examples of ideal beauty in particularly ordered and controlled framework, extraordinarily reflect emotional focus. Outer space is symbolically confusing, with abundance of accidents typical of this world, while the perfection of this-world nature is a garden with attentively selected trees and flowers reflecting undisturbed contemplation of beauty.

Stylistic figure of diatiposis, the description of landscape at the level of this micro discourse of qasida, is composed of series of similes, unexpected metaphors and allegory images.

*Beyt gorīzgāh* (17) is simultaneously a boundary between the introduction (*nasīb*) and panegyric (*madhiyya*) as well cohesive element with lexical intensive connector: Šam'-e del-e 'oššāq *hamānā* lama'ān bād / *Let the candle of lovers' heart burn flickering*, as a signal of contextual inclusion of the text, i.e. panegyric which follows: Bā lāle roxānast čerāgān *šah-e šāhān* / *With this tulip-like face, the lantern is royal*, and in that way, through the metaphor, skillfully connecting the previous description with the appraisal of the sultan.

Panegyric (*madhiyya/madh*) is the central part of qasida (18-40), devoted to the sultan Mahmud I, as the authority figure and object of poet's glorification. In addition to traditional similes and hyperboles, the authority figure is described with metaphors of cypress, decorations, nightingale- representing the poet's commitment in his service to the emperor, and whose meaning is clearly defined in *tasawwuf* symbolic system. This is the signal of the individual social behavior, the only one which is acceptable. Its analogue in mystical-religious pattern is the relationship between the mystical disciple (*murid*) and his spiritual teacher (*murshid*) in which a *murid*, who is not yet capable of direct

<sup>15</sup> W. Andrews, Poetry's Voice, Society's Song: *The Voice of Emotion*, pp. 125-142.



relationship with God, directs his love towards *murshid*, who is God's slave, a refined aspect of divinity, and with ultimate goal for this love to eventually bring him to God.

The expectation of reward, which is a common characteristic of panegyric, is omitted in this qasida, and the assumption of the researcher is that this poet, as a *sufi*, has overcome the utilitaristic goal of panegyric. When it comes to figures of hypotyposis, in this part of qasida there is efiction (the description of human characteristics) without unreasonable hyperboles which is typical of this poetic type, and inherently expressive and emotionally-expressive lexicon of tropes.

*Beyt 24*, with the poet's pseudonym (*hosn-e taxallos*), is a signal of poetic autoreferentiality, referring to the poet who is the author of this qasida.

*Beyt 25* is poet's self appraisal (*fakhriyya*).

*Beyt 26* is a general observation of time as a reminder to people about transient nature of things.

*Beyt 27* is a prayer (*do'ā*) with gentle hyperbole, used to express one's aspirations for the sultan, who was the cause for writing panegyric, which is topos of the Oriental-Islamic tradition.

## PHONOSTYLISTIC LEVEL

### *Meter*

Qasida is written in *hazaġ-e axrab-e makfūf-e mahzūf* meter, which implies *performing by voice in a particular manner*<sup>16</sup>; written in fourteen-syllable verse, whose rhythmic-symbolic function (- u / u - u / u - u / u - -) corresponds with the contents of superior panegyric style.

### *Qasida rhyme*

Classic *diwan* distribution (al-kafiyya): rhyme –ān;

Graphic-quantitative consideration according to the classic distribution: *muterādifa* (without vocalized consonant between two quiescent letters);

Quantitative consideration: two-phonemic, mono-syllabic, closed vowel – consonant rhyme;

Qualitative consideration: isomorphic rhyme;

Lexical-grammatical consideration: nominal- nominal words rhyme;

Distributive consideration: canonical, inter-verse, final rhyme.

<sup>16</sup> H. M. Behlilović, *Arapska metrika*, Sarajevo 1915., p. 23.

*Rhythm*

Prosodic verse is realized through rhythmic phrases of uneven length. The boundaries between the phrases are mostly clearly defined. Rhythmic phrases are mainly moderately long and syntactically clearly defined. The phrases made of three, four, five or six vowels dominate, which slightly slows down the rhythm. For example:

Rūzī ke rayāhīn-e čaman pāy bebūsad (2a)  
 - - u // u - - u u - // - u u - - (3, 6, 5)

Bolbol čo sadaf dorr bokonad gerye-ye šīrīn (4ab)  
 - - // u u - - // u u - // - u u - - (2, 4, 3, 5)

Wā x<sup>w</sup>ord sabā čehre gošāy-e gol-e xandān.  
 - - u // u - - u // u - - u u - - (3, 4, 7)

Šīrīni-ye šabnam namak-e ašk hazār ast (6ab)  
 - - u u - - // u u - - u // u - - (6, 5, 3)

Bī ma‘ni-ye nīst ‘ārez-e golgūn ‘araq afšān.  
 - - u u - - u u - - // u u - - (10, 4)

or of longer phrases:

Sar rašte-ye možgān hazār xār-e bahār ast (15ab)  
 - - u u - - u // u - - u u - - (7, 7)

Hamčon xat-e nou dar nazar-e ‘āšeḡ-e geryān.  
 - - u u - // - u u - u u - - (8, 5)

Ya‘sūb-e ḡamāhīr-e ma‘āref šah-e ‘āref (19ab)  
 - - u u - - u u - - // u u - - (10, 4)

Zīnatdeh-e golzār-e soxan bolbol-e ‘erfān.  
 - - u u - - u u - // - u u - - (9, 5)

Champion amongst the learned and tsar amongst pundits  
 An ornament in the rosery of poetry and a nightingale  
 amongst sufis he is. (19ab)

*Sound repetitions significantly adding to the euphony in the verses*

*Monoassonance of vowel /a/:* 6a, 13a; / ā /: 10a, 17ab, 18a, 20b; /o/:  
 4a, 9ab, 14a, 21a, 26a;

*Biassonance of vowels /a, ā/:* 2b, 3b, 11a, 15a, 17ab, 20a, 25a; /o, e/:  
 21a, /a, ū/: 22a, /a., o/: 26ab, /o, ā/: 7b;

*Monoalliteration of the sound /n/:* 1a, /l/: 9ab, /š/: 13a /r/: 15ab, /m/:  
 18a, 23a, /s/: 20a /g/: 21a /d/: 23b;

*Bialliteration* /s, r/: 2ab /g, r/: 3a /b, d/: 4a, /n, m/: 5b, 6a, 12a, 24b, 25b, 26b, /b, l/: 7b, 8b, /s, n/: 11a, /š, č/: 13ab, /š, l/: 17ab, /s, š/: 20ab, /z, n/: 25a, /k, q/: 26a, /r, z/: 27a;

*Assonance-alliteration links*:

rā-an-ārā-rā-ān (2a), ar-ra-ga-ger-gere (3a), m-ān-am-ān-mān (3b), bo-bo-čo-do-bo-ko (4a), rīn-o-donīm-mī-od-īm-m-n (5b), bolbol-bokon-nāle-rā-wāle-wo-rān (7b), stā-asān nā-anān-anastān (11a);

*Paronomasis*:

hosn, mahāsen (1a), gerye gere (3a), šabnam-namak (6a), nāle wāle (7b), lāle, golgonče- la'l, golestān (9ab), negaham-negahbān (12b), gašt-gašte (13a), šah-e šahān (17b), soltān-e selātīn (1b), ma'āref-āref (19a), an'ām be an'ām (23a), nāme-nām (24b).

## MORPHOSTYLISTIC LEVEL

*Grammatical metaphors*

a) Systematic grammatical metaphor

– Transposition of the adjectival meaning *mast*/intoxicated into the nominal meaning- the man who gets intoxicated (3a), xūbān / beautiful > beauties (2b), 'oššāq/in love > lovers (17a) etc.;

b) Categorical grammatical metaphor

– Transposition of the singular meaning into the plural meaning: *barg* / leaves, *zolf* / side burns, *lab* / lips, *xār* / thorns, *rayāhīn* / fragrant flowers, etc.;

c) Person synonymy

– The use of the first person plural with the meaning of the first person singular or general- ambiguous (8a);  
– Second person singular functioning as the first or the third person singular (16b);

*Morphostylemes*

– Morphological archaism of the verbal forms *mīdānamī* (23a) has got suffix marker /ī/ for the past perfect tense, which was used in classical language- here phonetically motivated;  
– Modality expressiveness by the optative *bāda* / may it be! (27b), which is characteristic of functional-stylistic markedness of the poetic form in *panegyric* qasidas;  
– Typical nouns for royal panegyrics: *šah-e šahān* (17b), *zīwar-e sāmān* (18a), *soltān-e salātīn-e ġehān*, *dāwar-e dourān* (18b) etc., as well as the personal name for the appraisal referent;

- Enhanced presence of comparative particles *čon*, *čo*, *hamčon* / as, like – indicates the existence of comparative correlates, i.e. tropes, expressively marked lexicon;
- Derivational morphostyleme (*ešteqāq*): *hosn-e mahāsen* (1a), *golgonče – golestān* (9ab), *čamanastān – čamān* (11ab), *negaham – negahbān* (12b), *šah-e šāhān* (17b), *soltān-e salātīn* (18b), *ma ‘āref/ ‘āref – ‘erfān* (19ab), *rūz – nourūz* (27a).

### SYNTACTIC-STYLISTIC LEVEL

#### a) Ellipsis

Omission of predicates: 7a, 10a, 15b, 18 ab, 19ab, 27a;

#### b) Cumulation

*Ya ‘sūb-e ḡamāhīr-e ma ‘āref šah-e ‘āref* / Champion amongst the learned (and) tsar amongst pundits

*Zīnatdeh-e gozār-e soxan bolbol-e ‘erfān* / An ornament in the rosery of poetry and a nightingale amongst sufis he is (19ab);

#### c) Synatresam

*Lāle saman o sombol o golgonče banafše* / Tulip, jasmine, hyacinth, rosebud, violet (9a), *La ‘l o rox o gardan xatt o kākol čo golestān* / Lips, face and neck, earrings and sideburns – (all this) like a bed of roses is (9b); *Soltān-e salātīn-e ḡehān dāwar-e dourān* / The sultan of all sultans, the judge of his time he is (18a);

#### d) Gradation

Synatresam figure is at the same time the gradation figure as well, since each constituent possesses additional sema of intensity in regard to the previous one; gradation, as a connector, links half-verses (19ab);

#### e) Parallelism

The same syntactic structure of both half-verses (NP + NP + NP) (9ab);

#### f) Actualized word order in the majority of verses is represented as the inversion in the order of the sentence constituents, or as the inversion within the syntagm; it is only in some verses that the stylistic procedure of inversion is being pronounced as expressive:

topicalization of the verbal phrase (4a, 11b, 14a, 16a, 27a), syntagmatic inversion of the nominal phrase with the attribute in anteposition *češm-e gašte banafše* (13a), *saman ārāy* (2b), *nasūd*

*zamān* (18a), *zīb zabānam* (25a), extraposed object syntagm (2a, 3a, 5a, 12a), extraposed subject syntagm (6a, 11b, 13ab, 14b, 17b, 24a, 26a), extraposed adverbial syntagm (4a, 5b, 7b, 8a), extraposition of the substantive verbal phrase (21b);

g) Rhetoric question and exclamation as an affective statement

Dar lāle *čerā* sar nakašad čāk-e garībān!? / Why would not even a tulip open its calyx?!

*Ey bolbol-e šūrīde* torā kolbe-ye ahzān! / And sorrow befell thee, agitated nightingale!

### LEXICOSTYLISTIC LEVEL

Inventory of lexemes, which contribute to the development of the thematic structure of qasida, and which are divided into associative series with neutral meaning:

#### *Man*

(physiological-anatomical image of a man)

mard (man), xūban (beauties), sar (head), čehre (face), rūy (face), rox (cheek), ‘ārez (cheek), rox (cheek, 3x), lab (lips), zābān (tongue), xatt (vellus hairs, 2x), češm (eye, 3x), možgān (eyelashes), negah (look), nazar (look), ašk (tear), kākol (curl), zolf (sideburns), gardan (neck), galū (throat), kaf (fist), pāy (leg, 2x), del (heart, 3x), qadd (physique), qāmat (physique), čāleš (gracious move), ‘araq (sweat), hosn (beauty), soxan (speech);

#### *Love*

(psychological and moral image of a man and his emotional behavior)

‘āšeḡ (passionately in love, 2x), gerye (cry, 2x), dard (pain), ahzān (sadness, 2x), tarb (joy), mastān (intoxicated), našwe (intoxication), xandān (laughter), bīm (fear), nāle (sob), wāle (appearance), rūh (soul), ḡān (soul), āsāyaš (serenity), hosn (goodness), karam (generosity), sabokrūh (witted, pleasant);

#### *Nature and garden*

(biosphere, geosphere, atmosphere, cosmosphere)

zemestān (winter), bahār (spring, 3x), nourūz (the beginning of spring, 2x), golzār (rose garden, 3x), golestān (rose garden), bāḡ (garden), čaman (lawn), čamanestān (meadow), biyābān (wasteland), sahrā (desert), rayāhīn (fragrant flowers), saman (jasmine, 3x), banafše (violet, 2x), lāle (tulip, 3x), narges (narcissus), som-

bol (hyacinth, 2x), gonče (bud), gol (rose, 3x), golgonče (rosebud), nehālān (sprouts), sarw (cypress, 4x), nārwan (elm), waraq (leaves), barg (leaf), nāzbuy (fragrance), šabnam (dew), xār (thorn, 2x), sabā (zephyr, 2x), nasīm (breeze), morġ (bird), bolbol (nightingale, 4x), qomrī (turtle-dove), sadaf dorr (pearl shell), qāqom (ermine), qon-dož (beaver), sang (stone), mah (moon, 2x), mehr (sun, 2x), zamān (time, 2x), rūz (day), dam (moment), lama‘ān (glimmer), rounaq (flare, glow), deraxšān (dazzle);

### *World*

(social sphere and physical surrounding)

ġehān (world, 2x), ‘ālam (world), ma‘āref (scholar), ‘āref (connoisseur), ġamāher (peoples), soltān (emperor, 3x), šāh (tsar, 3x), gozīnān (elite), bande (slave, 2x), dāwar (judge), hamdast (accomplice, 2x), negahbān (guard), bīġāne (stranger), aqrān (friend), zāde (offspring), mehmān (guest), kolbe (cottage, 2x), šabestān (lodging), šam‘ (candle), čerāġ (lamp), ġām (glass), ārāy (decorating), zīnatdeh (decoration), hār (tapestry, necklace), zīwar (jewelry), la‘l (ruby), xātem (seal), dāman (skirts, shirt), garībān (collar), namak (salt), sahbā (red wine), nāme (inscription, letter, 2x), rāh (path), gere (knot, 2x);

### *Mystical-religious sphere*

‘āšeq (passionately in love, 2x), ‘oššāq (lovers), ‘āref (connoisseur), ‘erfān (*tasawwuf*, 2x), en‘ām (blessing, 2x), ehsān (benevolence), xeyr (good), do‘ā (*dowa*, prayer).

The most frequent words from the semantic sphere of *world* are: tsar (5x) and world (3x); from the sphere of *nature*: spring (5x), rose garden (5x), nightingale and cypress (4x); and from the sphere of *man* – face/cheek (even, 7x) and they create the thematic context of *qasida*.

#### *a) Inherently expressive lexicon of qasida:*

*Soltān* (tsar), *šāh-e šāhān* (tsar amongst the pundits), *Mahmūd*, the words referring to the titles, personal names of the referent, are inherently the words connected to the poetic type of panegyric. The following words are also a part of the inherent lexicon: *golzār* (rose garden and its synonyms), *āšeq* (passionate lover), ‘*oššāq* (lovers), ‘*āref* (expert), ‘*erfān* (theoretical *tesawwuf*); the signals of the heteroglossary *tasawwuf* register which are multi-layered and require inter-disciplinary knowledge of the recipient and his full intellectual engagement in order to appropriately perceive interpretation of *qasida*.

b) Tropes and figures

Verbal metaphor (personification):

rayāhin-e čaman *pāy bebūsad*/ fragrant flowers start to kiss one's feet (2a), bolbol *bokonad gerye*/a nightingale sobbed (4a), *wā x<sup>v</sup>ord sabā čehre*/ and zephyr blew face (4b), bolbol *bokonad nāle čerā wāle* / why does the nightingale so passionately sob (7b), *hamdast koğā mīšawadaš sarw-e biyābān*/ a cypress in desert dwelling cannot be compared (10b), *mīkard čamān čāleš-e ān sarw...* / with gracious moves, the cypress walks graciously (11b), *bīgāst agar ġān dehad sarw be qomrī* / it is not proper that a cypress sells his soul (12a).

Nominal metaphors:

*nourūz-e ġehānsūz* / *the beginning of spring* (new year) which lights the world – to flash with the glow of new attire made of blossom and greenery;

*šīrīni-ye šabnam* / *saccharine dew*, a metaphor for appeal of the dew drops on the flowers which resemble sweets;

*bolbol-e šūrīde* / *an agitated nightingale*, a mandatory element of the arranged garden, stereotyped metaphor representing a lover who is in pain for his beloved, just like the nightingale is in pain for his rose;

*sarw-e biyābān* / *a cypress in desert dwelling*, a metaphor for everyone who does not belong to the royal garden, or a metaphor for the limits of human perception, which causes wrong interpretation of the inward reflection, of the arranged (with God's order) space of the garden;

*sarw-e xarāmān* / *cypress walks graciously*, an antonym for the metaphor of the cypress dwelling in desert;

*sarw-e sarafraz* / *a cypress like your upright stature, honest doyen*; a synonym with the metaphor of gracious cypress or very proud person, with dignified attitude;

*sombol be saman* / *hyacinth on jasmine*, a metaphor for hair which fell over the white face of the sweetheart,

*šam'-e del-e 'oššağ* / *the candle of lovers' heart*, a metaphor for divine light which guides those who surrender to faith with their love, and not with their mind;

*bolbol-e 'erfān* / *nightingale of Irfan*, a metaphor for a *sufi* who, not only belongs to one of the *sufi tariqat*, but is also theoretically – educated in the field of *tasawwuf*;

*mehmān-e šabestān* / *guests in an over-night stay*, a metaphor for brief stay in this world referring to the transience of human life;

*qāqom o qondož* / *ermine and beaver*, a metaphor for day and night, which is associated with their fur colors;

*'ālam* / *world*, space metaphor for the world of types and analogues (*'ālam-e tamsīl*) which corresponds with the inward space of the garden reflecting the divine world, and which is contrasted with the outward space reflecting the world of appearance.

*golzār-e bahār* (synonyms: *golzār* / *golestān* / *bāg*) *rose garden* / *vernal garden*, a metaphor for territory microcosms<sup>17</sup> where all of the garden elements are included, neat and nurtured, and where the function of gardening is a symbol of the emperor's rule and his concern for the countries in his control. The attributes of the inward space of the royal garden are: elitism, beauty of all the plants, order and rule without competition, while the attributes of the outer space in their comparative relation are: beauty and wilderness, anarchy and order covered with chaos. In its broader context, garden is a symbol of exclusivity of a particular society group. Cosmic extension and essential interpretation of garden is partition into the inward garden space and the space outside of it. The inward space represents a true reality and divinity, but with the reverse reflection.

The following verses are pronounced by allegory images: 1ab, 2ab, 4ab, 5ab, 6ab, 9ab, 11ab, 13ab, 14ab, 27ab.

Metonymy:

*Nasūd zāman* / *ornament of the time*, or more precisely the pleasure of the time of living (18a).

Synecdoche:

*rūzī ke* / *that day when* (or those days when), the change of the singular forms into plural forms in certain flower types in garden is possible (tulip, rose, jasmine, narcissus, etc.);

*xatt* / *vellus hair* and *zolf* / *side burn* could also be interpreted as the plural form: *vellus hairs* and *sideburns*;

*mard-e sabokrūh* / *a man of lively spirit* or the people of lively spirit;

*basān narwanān- čamanastān* / *like elms on the meadow*, or as elm on meadow.

Periphrasis:

*Nourūz-e ġehānsūz roxaš šod* / *Sultan's face shines like Nowruz when celebrated all around the world* (1b) or *His face shines like nature in spring* (metaphorical periphrasis)

*Narges be kafaš ānke gereft češm* / *And then a narcissus, hidden in a cluster, covered his eyes* (5a) or *the narcissus closed* (metaphorical periphrasis),

<sup>17</sup> Walter G. Andrews, *Poetry's Voice, Society's Song*, p. 152.



*Dar lāle čerā nakašad čāk-e garībān / Why would not even a tulip open its calyx (13b) or tulip's calyx opened up (lithotized periphrasis – would not open).*

Antonomasia:

*Soltān-e salātīn-e ġehān / the sultan of all sultans, or more precisely the Ottoman Sultan Mahmud I (1730-1754).*

*Dāwar-e dourān / the judge of his time i.e. that is the Sultan Mahmud.*

Allusion:

*kolbe-ye ahzān / log cabin of sorrow, a metaphor alluding to the Koranic story of Joseph and his father Jacob, whose heart turned into the home of sadness for his lost son;*

*gol-e ġām / a rose-like glass, a word play and an allusion to the glass (ġām-e ġamšīd) of epic emperor Jam or Jamshid – with only one look at his miraculous glass he would gain knowledge and know about the happenings in the world.*

Epithets:

*Lab-e sang / lips made of stone (metaphorically and hyperbolically), nasīm-e karam / morning breeze (personification), gol-e ma'mūl delaš / the rose of the heart that every day brings hope (metaphorically).*

Similes:

*čon fašl-e behār / spring-like, bolbol čo sadaf dorr / nightingale like a mother of pearl, čo golestan / rosary-like, estade basān narwanān-e čamanastān / upright like elms rising from the meadow, har rūz čo nourūz / every day like Nowruz (with comparative particle);*

*nourūz-e ġehānsūz roxaš / his face is (like) Nowruz which enlightens the world, morġ-e negaham negahbān / the bird of my glance stands upright (like) a guard, sar rašte-ye možgān hazār xār-e bahār / eyelashes seem to be (like) a thousand thorns in spring, bā rouh-e xūraš / with sunny brightness (without particle).*

c) *Lexicon of tasawwuf register and interpretation*

*fašl-e bahār* – spring; a reflection of man's spiritual dimension;

*hosn* – divine Beauty which is the cause of any other beauty, characteristics related to God's goodness and beauty (*sefāt-e ġamāliyye*);

*nourūz* – holiday; spiritual degree of resolution where *salik* feels the phenomena of divine presence;

*rayāhīn-e čaman* – meadow with intoxicating flowers; a reflection of spiritual elevation on the faces of spiritual travelers;

- sahrā* – desert; primordial world; the soul's origin, the spiritual world;
- dīde*- eye; spiritual eye;
- mastān* – intoxication; *salik's* state of intoxication after having a drink of Knowledge and remembering God;
- tarab* – joy; permanence of pleasure in God's presence;
- bolbol* – nightingale; *ashik* who is in love;
- sabā* – a morning eastern breeze; self-revelation of the divine, theophany of Names and Attributes (*tağalliyyāt*);
- gol-e xandān* – smiling rose; Beloved's face;
- narges* – narcissus; *ashik's* eye who is longing and crying (yellow stamens surrounded with red circles just like crying-red eyes), the state of hiding higher degrees of spirituality reached by *salik*;
- zemestān* – winter; the feeling of trepidation and cold in *salik's* heart;
- nāle* – cry; *ashik's* calling Beloved;
- heyrān* – confused, wondering; *salik* who is overwhelmed with wondrous signs of true knowledge;
- kolbe-ye ahzān* – log cabin of sorrow; sorrow, which is one of the states that *salik* feels on his spiritual path;
- kākol-e ġānān* – sweetheart's curl; characteristics of Oneness Being;
- lāle saman o sombol o golgonče banafše* – flowers reflecting beauty;
- kākol* – curl; characteristic of God's Oneness;
- golestān* – rose garden, rosary; the level of revealing *ashik's* heart to greater discoveries;
- miyānqadd* – upright stature; *ashik's* submission to God only;
- bande-ye sāmān* – dignified slave; man's rank in regard to God defined as an obligation according to the *Covenant of Alast*, which implies God being an eternal Emperor and the rank of God's slave is the greatest of the ranks that a man can aspire for;
- sarw* – cypress; knowledge which is a result of contemplation;
- qomrī* – turtle-dove; perfection of deeds on the path of Knowledge;
- morg-e negah* – the bird of my glance; the soul which is looking at Truth with the spiritual eye and is longing for spiritual uprising;
- banafše* – violet; an old *sufi*, dressed in blue robe, who repentantly sits and meditates with his head slightly bent over towards his chest;
- lāle* – tulip; emanation of Beauty which is a cause of *salik's* endeavors on his spiritual path; the flash of Beloved's beauty;
- zolf-e parīšan* – ruffled sideburns; characteristic of oneness of Being;

- sombol be saman* – hyacinth on jasmine, a metaphor for hair mussed up on cheeks; a flash of Beloved's beauty;
- možegān* – eyelashes; an obstacle for *salik* in his spiritual uprising, manifestation of attributes of divine Being, while divine Beauty remains hidden;
- šam 'e del-e 'oššāq* – a candle in the hearts of lovers; divine Light shining in *salik*'s heart as a result of his knowledge;
- čerāg* – lantern; an active ratio controlling this world, a light shining with secret knowledge, *salik* who burns out on the path of knowledge;
- zīnatdeh-e golzār-e soxan* – the one who decorates a rose bed of nice words, a poet;
- bolbol-e 'erfān* – a nightingale of secret knowledge; *ashik, sufi*;
- gol* – rose, life;
- nasīm-e karam* – the breeze of nobility; to do numerous good deeds;
- mard-e sabokrūh* – a man of noble spirit; a man who nurtures spiritual dimension of his soul;
- mah* – moon; the place of reflection of God's Beauty, the appearance of beauty and love on man's face (or in his heart);
- mehmān-e šabestān* – guests staying overnight; *sufi*'s solitude in absolute concentration while praying;
- rūy be našīb/sağde* – with his face to the ground; the decision made by *sufis* to leave all material things behind and to fully devote themselves to divine essence, since the position of the face to the ground is the closest to God's presence;
- qāqom o qondož* – ermine and beaver; a metaphor for day and night;
- mah o mehr* – moon and sun; allusion to the fact that numerous signs and God's Oneness come together;
- rounaq-e azmān* – reflection/ the flow of time; allusion to *zamān-e āfāqī* (the time connected with horizons, our created world), the time we taste in every-day life and participate in; simultaneously, spiritual travelers, when *waqt* brings them outside of themselves alone, then *zamān-e anfosī* (spiritual time)- when rationality has no meaning any more and *sufis* then express their paradoxes;
- gol-e ma'mūl* – a rose which is expected; the signs important for human heart which is longing to grasp the reflections of divine (although God is beyond any form and assumption);
- mehr-e deraxšān* – glaring sun; the most evident manifestation of comprehensive and pervading light, which is why the sun is a symbol of God's or Prophet's emanation.

## CONCLUSION

Stylistic figures in *Khatems's qasidas* are diverse and complex: figures in sound, metaphors, antithetic figures, repetition of linguistic elements alike, permutation of the sentence parts and series of other stylistic figures at all linguistic levels, which are the stylemes in his qasidas representing linguosemantic splendor and the expressive value of the verse.

In his poetry, the poet is sensitive of the word aesthetic effects, and his poetry, with all its rhythmical and melodic, as well as conceptual peculiarity, fosters both sensory and intellectual stimuli, thus shaping the linguistic substrate with multiple poetic forms on the surface, and with even more of them in the depth.

Phonic characteristics of the verse are represented by unique sound repetition: assonance, alliteration, assonance-alliteration links and lexical repetitions in diverse contextual positions. These figures, when combined with other figures, create suggestive and expressive effects, as well as euphonic effects along with the sound harmony of the stylistic poetic word.

In poetry like *Diwan poetry*, the distinctive way of achieving expressiveness at the syntactic level is accomplished- with the stylistic use of permutation or inversion. By distributing linguistic units from the position, which is originally assumed at the basic grammatical-semantic structure, the stylemec unit, with the poetically effective deviation, assumes additional piece of information or redundancy of information, which does make a differential contrast in regard to general communicative linguistic unit.

The realization of the verse word order, or more precisely peculiar transformation into stylemec form is realized through topicalization (by locating it into the initial position of the verse) and extraposition (by locating it into the final position of the verse). Syntactic stylemes in such a context are stylistically extremely important, possess rhythmical-stylistic function and are often restricted by formal (metric) reasons; whereas in semantic sense they often cause intentional ambiguity and equivocation.

Relocating the sentence constituents, particularly with the use of topicalization, implies adoption of a pause or caesura, which is, although unspoken, the most sensitive part of the verse, since it assumes logical and emphatic accent. It is also the extraposition or final position which is relevant in terms of communication and style, since it provides *rema* of the utterance-informative center of the rising intonation, thus making a word or a phrase particularly emphasized in the verse.

Important characteristic of Khatem's poetry is slow motion rhythm in the verse, because rhythmic units are entangled and syntactically and semantically conditioned, which is the result of reflective and speculative poetry content.

His stylistic peculiarity is result of the metaphor he uses to stylistically define his utterance in a very unique way by extracting different word meaning from the one obvious on the surface and by completing it with the mystical notions which aim to accomplish their utmost and profound significance.

It is also very interesting to observe the metaphors in the form of a sentence, so called *hypoteposes* – descriptive poet's images in the form of a sentence, and to emphasize that there should be at least one lexeme with untransferable meaning, especially noticeable in *qasidas*, i.e. their structural integral element *tagazzul*. Indeed, Khatem's linguistic expression accommodates a great number of fixed metaphors, typical for *diwan* poetry, which depicts a discourse recognizable in the social environment where communicators share a common consciousness and series of redundant information on the subject, so that the natural concentration of fixed structures imbedded in the context is being recognized.

In this poetry, amongst other tropes, there are simile figures, which are at times very suggestive and therefore very stylemec, and whose frequency is more noticeable in *tagazzuls*, where they transform into metaphors.

As a final conclusion based on the linguostylistic research, where poetic settings of poet's artistic treatments in terms of making selection from all expressive possibilities and ways of organizing the linguistic forms were presented, it will be claimed here that Ahmad Khatem Aqowalīzāde formulates his poetic expression in a very unique way and his poetic language represents figurative polychromia regularly followed by the acts of double modeling- both, surface and deep one with mystical connotation, which significantly complicates semantic structures and enhances expressive value. The previously assumed hypothesis will be confirmed – in seemingly absolutely simple verses, with simple figures, not even with any particular stylogeny, or with noticeable absence of figurativeness, a poet presents the deepest meaning and universal truths.

The characteristic feature of his poetry is semantic plentitude which has to be figured out at the deepest poetic layers and within the proposed figurative forms, meter and poetic strategy. Khatem's poetry is poetical philosophy where thoughts are entangled in concentric circles and where each interpretation is only one of the possible interpretations. Therefore, the semantic aspect of the analysis of his poetry is far

more important than the structural and grammatical research, since in the semantic framework his poetic individuality and creativity is best pronounced and observed.

Khatem is a poet of thoughtful lyrics, profound feeling, dense and hermetic linguistic expression, whose simple poetic interpretation on surface is in reverse proportion to diverse implications and messages at the deep structure. This is why his poetry is characterized by concise and condense expression, with the surface ambiguity, or even absurdity, caused by particular emotional syntax of *diwan* poetry. The perception of poetic expression of such a complex literary and artistic work will indeed depend on the recipients of the message (communicators), their aptitude to communicate with the poetic text and their capacity to perceive poetic structure as artistic one, with numerous semantic layers and nuances.

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## LINGUOSTYLISTIC APPROACH TO QASIDAS BY AHMAD KHATEM AQOWALĪZĀDE

### *Summary*

Linguostylistic research implemented in this paper focused on the linguistic features of *qasida*, written in Persian language by Ahmad Khatem Aqowalīzāde (Bjelopoljak), on the analysis of the stylistic figures in *his qasidas* and their stylemec features, i.e. the organizational structure of the linguistic expression, and the ways the stylemec constructions and figurativeness have been formed.

## LINGVOSTILISTIČKI PRISTUP KASIDAMA AHMEDA HATEMA BJELOPOLJAKA

### *Sažetak*

Lingvostilistička istraživanja kojima smo se bavili u ovom radu usmjerena su na jezik *kasida* Ahmeda Hatema Bjelopljaka na perzijskom jeziku, ispitivanjem stilskih figura u njemu i njihove stilematičnosti, odnosno organizaciju jezičkog izraza, te način formiranja stilematičnih konstrukcija i figurativnosti uopće.

*Ključne riječi:* divanska poezija, kasida, Ahmed Hatem Bjelopljak, 18. stoljeće, lingvostilistika, struktura, stileme.