

SELECTIVE AND ANNOTATED BIBLIOGRAPHY OF CLASSICAL PERSIAN LITERATURE TRANSLATED INTO ALBANIAN

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Abstract

Persian literature, with its deep-rooted connection to Sufi thought, found fertile ground for spreading in the Balkans, facilitated by the Ottoman Empire's expansion. The establishment of Sufi orders in Albania led to the expansion of Persian mystical texts and the translation of significant Persian classical literature into Albanian. This study aims to review and introduce classical Persian literary works that have been translated into Albanian and consequently recorded in library repositories. Using advanced searches in COBISS instances for Albania, Kosovo, Northern Macedonia, and Serbia with the Boolean query "LO=per AND LA=alb" (original language Persian & translation language Albanian), and the database of National Library of Albania (NLA) the results indicate that notable Persian classical literary works have been translated into Albanian. While a brief overview of classical Persian literature is provided, the study highlights how Persian literary and spiritual texts have been popular in the region, especially in Albania.

Keywords: Persian literature, selective bibliography, translations, Sufi thoughts, Albanian language.

1. Introduction

Classical Persian literature generally emerged during the period when the Persian language was transitioning from Middle Persian to the new Persian, roughly beginning after the arrival of Islam in the 7th century into Persian territories, according to Katouzian (2013), traditionally, scholars used to divide this long history into three periods. The period from the tenth to the sixteenth century was called the period of Classical Literature. The Middle Persian language itself survived among populations of Zoroastrians in Persia in the first three centuries after the rise of Islam, and substantial religious texts in Middle Persian survive from this period (Bailey, 1971).

According to Elwell-Sutton (1986), classical Persian poetry relies heavily on tradition and cultural memory, displaying strong connections with the pre-Islamic past in aspects including its meter (attuned to Arabic), its lexis, and major themes. In classical Persian literature, poetry is often the primary focus because a significant majority of the works from this period are composed in poetic form. This emphasis on poetry is due to its prominent role in expressing the cultural, philosophical, and artistic values of the time, as well as its ability to convey complex emotions and ideas through intricate structures and stylistic elements.

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According to Solati (2015), in Persian literature, the difference between poetry and prose has always been obvious and rather deliberate, with poetry almost always taking precedence. Based on historical evidence, poetry in classical Persian literature begins in the Greater Khorasan region in eastern Persia, where Hanzala Badghisi, a 9th century poet, is recognized with the first poems in modern Persian, and after him, Rudaki, a poet from the 10th century, is considered the most famous Persian poet on that period.

According to Thackston (1994:1), Rudaki stands without a doubt at the summit of Persian poetry, with his poems having survived to this day. This literary tradition originated in the area of Greater Khorasan, where numerous authors appeared during the 10th and 11th centuries, and some of them experienced world fame. Ferdowsi, the epic poet in 10th century, with *Shahname* (Book of Kings) is from Tus, in Greater Khorasan, whose work contains collections of ethical and dogmatic advice, referring to moral and political issues that originate in Middle Persian sources (Solati, 2015). Between the 9th and 13th centuries, Greater Khorasan was a leader in the Islamic world in terms of trade and economic progress, the size and development of its cities, the arts, and the development of knowledge in almost all fields.

The New Persian language also developed in this area, whose standardization and codification in the 10th century under the rule of the Samanid dynasty enabled the appearance of the great poets and prose writers in classical Persian literature. The classical Persian literary tradition played a crucial role in the development of Sufism and Islamic gnosticism. Namely, in the first centuries, Persian authors of books in the field of Sufism and Islamic Gnosticism wrote mostly in prose in Arabic. Sufi texts and literature also appeared from Greater Khorasan and well-known Persian works such as Ghazālī's *Kimiyā-ye So'ādat* (Alchemy of Prosperity) at 12th century, Sanā'i's *Hadiqat al Haqiqa* (The Garden of Truth) at 12th century, Farid ud-Din Attar of Nishapur's *Mantigh Alter* (The Speech of Birds) at 13th century and most notable texts of Jalāl-al-Din Rumi, such as *Masnavi Ma'navi* are rooted from this area.

According to Drkić (2018:10), with the appearance of Jalāl-al-Din Rumi and thereafter, the Persian language became at least as important a medium for the expression of Gnostic thoughts and worldviews as Arabic. Jalāl-al-Din Rumi wrote his works not only for Persian-speaking people and his compatriots, but also for people of other origins and languages. The environment in which he spent most of his life and wrote all his works was crucial for this development (Drkić, 2018:11). Therefore, Greater Khorasan in that period is considered the central area for the flourishing of Islamic culture and civilization in the classical period. However, this type of literature was not limited to Khorasan.

The works of other well-known Persian poets such as Sa'di Shirazi (13th century) and Hafiz (14th century) were also read by speakers of different languages and inheritors of different cultures. Parallel to the growth of Sufi works in Greater Khorasan, Sufi sects also expanded in other regions. Some of these sects, including the Bektashi Order, extended beyond the borders of Persia and reached lands under Ottoman influence, including the Balkans, bringing their literary works with them. The Persian language, and especially well-known Persian literature, spread to this region primarily through Sufi literature.

2. Persian Literature in Albania

The Persian language and literature were first introduced to Asia Minor by the Roman Seljuks and later by the Ottomans (Safari & Malja Imami, 2023). The spread of Islam in the Balkans under Ottoman rule along with the emergence of Sufi sects, paved the way for the expansion of Persian literature as a source of Sufi literature in the Balkans and especially in Albania. According to Rajab Agish (2003:104), similar to other countries of the Balkan Peninsula, Albanians became familiar with Persian literature through the Emirs, servants of the Ottoman Turks, and also with Persians who feared the rule of the Seljuk and fled from Khorasan to the Ottoman side.

On the other hand, based on Rajabi & Rexhepi (2018), most of the Persians who immigrated to Anatolia due to political problems in Persia were Dervishes and Sufis who came along with soldiers during the advent of the Ottoman Army and promoted religion and Sufism in the Balkan region. All of them belonged to one of the Sufi schools of Khorasan.

Kazmi *et al.* (2019) noted that during the golden ages of the Ottoman Empire in the 15th and 16th centuries, Persian literature flourished in regions under Ottoman rule, including the Balkans. It was a time when they established a great number of madrassas and tekkes in the region, including Albania, where Persian language and literature were part of the educational offerings. Renowned Persian works like Sa'di's "Gulistan" and "Bustan," Nizami's "Khamsa," and Rumi's "Masnavi" were among the texts taught in these institutions (Ziaee, 2003:275) and some of the sects and orders specially Khalwati, Rifa'i, and Bektashi Orders were deeply influenced by Persian mystical literature (*ibid*).

This influence not only led to the widespread adoption of Persian literature among their followers but also resulted in the emergence of important figures within these sects. According to Izeti (2004:139), the Bektashi Order had considerable influence in several Albanian cities. Notably, Shkodër, Korçë, Berat, and Elbasan experienced the profound impact of this Sufi sect. These regions have been notably influenced by Persian Sufi literature within the Bektashi community.

Therefore, over the centuries, the Persian literature have maintained its presence in the Albania and not only several Sufi texts and literature were translated into Albanian, but also resulted in the emergence of important figures within these sects who know Persian perfectly and wrote works in Persian between the 17th and 19th centuries, such as Nazim Faraghula (1680-1760), Asif Muhammad Pasha (1807-1758), Muhammad Eshkoudarai-Chakir (1858-1790) Naim Frasheri (1900-1846). (Rajabi & Others, 2014:105 -109). On the other hand, classical Persian literature has been fortunate in its introduction to Albanian readers. Esteemed literary figures such as Fan S. Noli (1882-1965), Hafiz Ali Korça (1873-1957), and Vexhi Buharaja (1920-1987) have introduced the works of renowned Persian poets to Albania.

3. Methodology

In this study, a mixed quantitative and qualitative methodology is applied to analyse the number and content of selected translated works of classical Persian literature in Albanian Language. According to Creswell (2014:14), mixed methods research is an approach to inquiry involving collecting both quantitative and qualitative data, integrating the two forms of data, and using distinct designs that may involve philosophical assumptions and theoretical frameworks. The core assumption of this form of inquiry is that the combination of qualitative and quantitative approaches provides a more complete understanding of a research problem than either approach alone.

According to Teddlie & Tashakkori (2009), there are four types of mixed method research designs: 1) triangulation, 2) embedded, 3) explanatory and 4) exploratory. In this study, the explanatory model is applied, which involves quantitative data collection followed by qualitative data collection. For this purpose, advanced search techniques were used in Co-operative Online Bibliographic System and Services (COBISS) platform, instances for Albania, Kosovo, Northern Macedonia and Serbia with the Boolean query "LO=per AND LA=alb" (original language Persian & translation language Albanian) to identify entries, which were subsequently listed in a separate table. These entries were then compared with the results obtained from the search conducted in the National Library of Albania (NLA) online publicly accessible catalogues (*Biblioteka Kombëtare e Shqipërisë*) for authors & titles (as this does not support the pairing of original and translation language), and the frequency of publications was determined. The qualitative part of the study then analyses the content of the identified works and provides a summary of the individual works and their significance.

4. Results

The results of the research and the data from COBISS and NLA show that the works of five important Persian classical poets, namely, Khayyam, Rumi, Ferdowsi, Sa'adi and Hafiz were translated from Persian into Albanian, directly or indirectly. In the following tables 1 and 2, the results are specifically mentioned.

Table 1. The total number of translations of selected classical Persian literature from COBISS database

Author	Title	Number of translations	Earliest and latest translation
Omar Khayyám (total: 12)	Rubaiyyat	12	1943-2022
Maulana Jalāl al-Dīn Rumi (Total: 8)	Poezi të zgjedhura nga divani i Shamsi Tabrizit (Selection of poems from Divan Shams Tabrizi)	2	2007-2011
	Masnavi Ma'navi	4	2007-2022
	Fîhî mâ - fîhî	1	2022
	Libri i dashurisë - poezi për dalldinë dhe mallin	1	2019
Sa'di Shirazi (total:7)	Gjylistani dhe bostani	7	1960-2014
Firdawsi (total: 1)	Shah-Name	1	2010
Hafiz Shirazi (total: 1)	Poezi	1	2006

Table 2. The total number of translations of selected classical Persian literature from the NLA database, based on records from their online publicly accessible catalogue

Author	Title	Count of translations	Earliest and latest translations
Omar Khayyam	Rubairat	15	1927-2017
Mawlana Jalal al-Din Rumi	Poezi të zgjedhura nga divani i Shamsi Tabrizit	1	2007
	Libri i dashurisë : poezi për dallinë dhe mallin	3	2007-2023
	Mesnevi=Masnavi=Ma`navi	2	2007-2011
	Kuvendimet=Fihi ma fihi	1	2021
Firdawsi	Pjesë nga Shah-Name-ja	1	2010
	Shah-Name : (fragmente të zgjedhura)	1	2010
Hafez (=Hafiz) Shirazi	N/A	N/A	N/A

The results indicate that the quatrains of Omar Khayyam have the largest number of translations among Persian poems, reflecting their popularity in Albania. The oldest recorded translation of Khayyam's Rubayyat in the research databases dates back to 1927. The study also shows that despite Rumi's importance as a major Sufi source, the diversity of his translated works appears to be limited. The translations of the works of Ferdowsi and Hafez are also limited according to the entries in these databases. This indicates that while there is significant interest in certain Persian poets, others have not received as much attention in Albanian translations.

5. Discussion and Conclusion

In this section, based on the popularity indicated by the number of translations found in the research database, brief information about each poet and their works is provided following the introduction of the translations presented in the International Standard Bibliographic Description (ISBD) format.

5.1 Translation of *Khayyám, Omar: Rubairat*:

1. Khayyam, Omar. *Rubairat e Omar Khajamit*. - Tirana : Mesagjerite shqiptare, 1943. - 97 p. - 2. ed. - [Persian]
2. Khayyam, Omar. *Rubairat e Omar Khajamit*. - Tirana : "11 Shkurti", 196?. - 71 p. - [Persian]
3. Khayyam, Omar. *Rubairat*. - Prishtinë : Rilindja, 1961. - 107 p.
4. Khajami, Omar. *Rubairat [Albanian]*. - Prishtinë : Rilindja, 1965. - 42 p. - 2. ed.

5. Khayyam, Omar. Rubairat. - Pristina : Rilindja, 1975. - 95 p.
6. Khayyam, Omar. Rubairat. - Prishtinë : Rilindja, 1980. - 106 p. - 4. ed.
7. Khayyám, Omar. Rubairat. - Tirana : [s.n.], [1992]. - 71 p.
8. Khayyám, Omar. Rubairat e të famshmit Omar Khajam. - Tirana : "Eqerem Çabej", 1998. - 87 p.
9. Khayyám, Omar. Rubairat. - Tirana : Argeta LMG, 2005. - 95 p. - 12. ed.
10. Khayyám, Omar. Rubairat. - [Tirana] : Onfuri, 2007. - 125 p.
11. Khayyám, Omar. Rubairat. - Tirana : "Botimet Barleti", 2017. - 115 p.
12. Khayyám, Omar. Rubairat. - Durrës : Jozef, 2022. - 114 p.

Omar Khayyam (Umar al-Khayyam) was born in 1048 in Neyshabur, a city in Greater Khorasan, and died in 1131. His fame was based on his scientific achievements as an astronomer, mathematician and philosopher (Seyed Ghorab, 2019) however he is also famous for his poems, Rubaiyat. The first translation of Omar Khayyam's "Rubaiyat" into Albanian was made by Fan Noli in 1927. This translation, whose melody and poetry are highly regarded, is considered one of the earliest translations of Omar Khayyam into other languages. Theofan Stilian Noli, known as Fan Noli (1882-1965), was an Albanian writer, scholar, diplomat, politician, historian, orator, archbishop, metropolitan and founder of the Albanian Orthodox Church (Brisku, 2020).

Khayyam is known for his Rubaiyyat (quatrains), which are two-line stanzas with two parts. The term "Rubaiyat" is derived from the Arabic root of the word "four". As for the content, while some see the work as a call to enjoy and celebrate life, others see it in a mystical context and some claim that it reinforces pessimism and nihilism. These interpretations have been strongly influenced by the different translations of the collection. The exact number of Khayyam's quatrains is not known, as it is assumed that many were added to the original collection by later poets. Nevertheless, around 1200 to 2000 quatrains are attributed to Omar Khayyam (Pogany & Pagany: 2024).

5.2 Translation of *Jalāl al-Dīn Rūmī: Divan Kabir, Masnavi, Fīhi Mā Fīhi:*

1. Jalāl al-Dīn Rūmī, Maulana. Poezi të zgjedhura nga divani i Shamsi Tabrizit. - Tirana : Ideart, 2007. - 126 p.
2. Jalāl al-Dīn Rūmī, Maulana. Masnavi Ma'navi. - Tirana : [s.n.], 2007. - 203 p.
3. Xhelaleddin[=Jalāl al-Dīn] Rumi, Mevlana. Mesnevi - poemë mistike në gjashtë libra. - Skopje : Logos-A, 2010. - 6 volumes (366 ; 298 ; 378 ; 303 ; 351 ; 387 p).
4. Jalāl al-Dīn Rūmī, Maulana. Poezi të zgjedhura nga divani i Shamsi Tabrizit. - Tirana : Botim i Selisë së Shenjtë të Kryegjyshitës Botërore Bektashiane dhe Fondacioni Kulturor Iranian "Saadi Shirazi", 2011. - 128 p. - 2. ed.
5. Jalāl al-Dīn Rūmī, Maulana. Masnavi Ma'navi. - Tirana : [Fondacioni Kulturor iranian "Saadi Shirazi"]; [Albas], 2011. - 196 p. - 2. ed.
6. Rumi, Mawlana Jalal al-Din. Libri i dashurisë - poezi për dallimin dhe mallin. - Tirana, Tetovo, Pristina : Albas, 2019. - 247 p.
7. Jalal al-Din Rumi, Mawlana. Tregime nga Mesnavia. - Gjilan : Drita e jetës, 2022. - 244 p.
8. Jalal al-Din Rumi, Mawlana. Fihî mâ - fihî. - Gjilan : Drita e jetës, 2022. - 246 p.

Jalāl al-Dīn Muḥammad Rumi, also known as Mevlānā (1207 – 1273), was an outstanding personality of the 13th century, known as a poet, Hanafi faqih (jurist), Islamic scholar, and Sufi mystic originating from Greater Khorasan in Greater Iran (Lewis, 2000).

His notable works that have been translated into Albanian include “Divan Shams Tabrizi”, “Masnavi Ma’navi” and “Fīhi Mā Fīhi”. After the Masnevi, Rumi’s Divan-i Kebir (also known as Divan-e Shems-e Tebrizi) is his second most important work. Rumi’s recognition as the greatest mystical love poet of all time is largely due to the verses in his Divan. He began writing the poems for the Divan after meeting the Sufi mystic Shams of Tabriz.

These verses were often improvised and were written in response to various requests, events or his own mystical encounters. In search of his lost companion (Shams), whom he found only in himself, Rumi wrote the Divan and dedicated the ghazals mainly to Shams, without mentioning himself, a departure from the conventions of classical Persian poetry. The Divan was written at a time of deep inner turmoil due to separation, a theme that runs through the entire work. In contrast, the Mesnavi was written at a time of calm and further maturation under the direction of Husamuddin Celebi. Nevertheless, the presence of Shams Tabrizi is also evident in the Mesnavi, and Rumi describes the special relationship he had with him in several places (Drkić, 2018, 13).

“Masnavi Ma’navi (Mathnavi or Mesnavi)” – the word is derived from the Arabic word “muthenā”, meaning double or twofold. Its terminological meaning is "even rhyme". "Mesnevi" represents a particular literary form in which each couplet has a different rhyme, while the first and second half-verse rhyme with each other. The form of mesnevia (masnavi) gave poets great freedom in their choice of rhyme and made it easier for them to express their thoughts in verse... ... Mevlana’s Mesnevi contains 424 stories and around 27,000 verses, spread over 6 volumes written between 662 and 672 Hijri (1260). After an introduction written in Arabic, Jalaluddin Rumi opens the Masnavi with verses known as the Nejnama. The Nejnama consists of 18 verses and summarises the overall wisdom, intention and ultimate aim and purpose of writing the Masnavi. (Čamdžić, 2015: 76).

“Fīhi Mā Fīhi” is a collection of essays of Mevlānā which has been compiled mainly by Baha-al-Din and other students and close followers of Rumi. After reviewing numerous editions, Badiozzaman Forouzanfar compiled a comprehensive edition in 1951. Forouzanfar’s edition is considered to be canonical edition when it comes to the revision of Mevlānā’s Fīhi Mā Fīhi. The book has been translated into English under the title Discourses of Rumi by A. J. Arberry in 1961.

5.3 Translation of Sa’adi Shirazi: *Golestān and Bustan:*

1. Saadi. Gjylistani dhe Bostani. Tirana: “Naim Frasheri”, 1960. 264 p.
2. Shirazi, Saadi. Gjylistani dhe bostani. Pristina: Rilindja, 1974. 254 p.
3. Sa’di. Gjylistani dhe Bostani. Tirana: “Naim Frasheri”, 1989. 296 p. 2. ed.
4. Sa’di. Gjylistani dhe bostani. Tirana: “Naim Frasheri”, [2001]. 288 p. 2. ed.
5. Shirazi, Saadi. Gjylistani dhe Bostani. Tiranë: Uegen, 2003. 290 p.
6. Saadiu. Gjylistani dhe bostani [Albanian]. [s.l.]: "Naim Frashëri", [s.a.]. 288 p. 2. ed.
7. Sa’di. Gjylistani dhe Bostani. Tirana: Fondacioni kulturor "Saadi Shirazi"; Onufri, [2014]. 291 p. 2. ed.

Musharraf al-Din Mosleh Ibn Abdullah Shirazi, also known as “Sa’adi Shirazi” or “Sheikh-e Ajal” (The Greater Sheikh), is a well-known Persian poet and writer who was born in Shiraz, Iran, in 1210. Sa’adi’s works cover a wide range of literary genres and styles, including narrative, moral and political themes, reflecting the essence of classical Sufi literature. His best-known works include “Bustan”, “Golestān” and his Ghazals. He has also written other works in poetry and prose such as Qasida, Ruba’i and Qit’a. “Bustan”, written in 1257, is a long poem in Masnavi style consisting of ten chapters on government, good deeds, mystical love and contentment and other ethical categories.

On the whole, it can be considered a didactic poem, the largest of this genre in Persian, but some of the chapters use authentic mystical language and contain Sufi teachings, although the poet himself cannot be labelled a Sufi. “Golestān”, written in 1257, is structured in the Mosajja (Rhymed) prose style with eight chapters, each containing short and long narratives and anecdotes interspersed with verse. It is widely regarded as the finest rhymed prose in Persian literature and reads with a natural flow that skillfully conceals the intricate methods used in its production, while its subtly embellished style gives it a delightful artistic effect (Katouzian, 2006). Golestān and Bustan were first translated into Albanian in 1960 by Vexhi Buharaja (1920-1987).

5.4 Translation of Firdawsi: *Shahname*

1. Firdawsi: *Shah-Name* / Tirana: Naimi, [201?]. 375 p. 2. Ed.
2. Firdawsi: *Shah-Name (fragmente të zgjedhura)* / Tirana: “Naimi”, 2010. 415 p. 2. Ed.

Abul-Qâsem Ferdowsi Tusi (940 – 1019/1025), also known as Ferdowsi (Firdawsi), was a Persian poet and the author of *Shahname* (Book of Kings). He is regarded as one of the most influential figures in Persian literature and one of the greatest in literary history. The *Shahname* is a huge epic poem, written between 977 and 1010 CE. It is the national epic of Greater Iran, comprising around 60,000 couplets, making it one of the longest epic poems globally and the longest by a single author. Ferdowsi, in his work, knows human having a celestial soul and a power of will and wisdom, and has ranked him as superior to nature and the upper stratum (Razmjoo, 1996:42). Rajabi & Rexhepi (2018) stated that the epic *Shahname* reached the Balkans in the course of the spread of the Persian language and literature in the Ottoman-Turkish territories.

The first translation of *Shahname* into Albanian dates from the mid-20th century by Vexhi Buharaja (1920 – 1987) who was pioneer in translation of *Shahname* and translated 3500 verses into Albanian. According to Rajabi & Rexhepi (2018), during 19th century, Ferdowsi’s *Shahname* was soon received by intellectuals from the arts and literature due to the socio-political conditions of the Balkan Peninsula, which were repeatedly invaded by the Romans, Turks and Hungarians, and with which there was constant conflict. Many Albanian intellectuals tried to awaken nationalism in their people by modeling Ferdowsi’s *Shahnameh* such as Muhammad Naim Frashëri (1846-1900), Shamseddin Sami Frashëri (1850 -1904) and Hafiz Ali Korcah (1874 -1957).

5.5 Translation of Hafiz Shirazi: *Divan*

1. *Shirazi, Hafiz: Poezi / Tirana: Onfuri, 2006. 130 p.*

Shams-od-Dīn Moḥammad, better known as Hafez-e Shirazi (1325–1390), is the best-known and most esteemed Persian poet, celebrated for his collection of poems “*Divan*” written in the ghazal form. Hafiz lived in one of the most difficult periods in the history of Greater Iran.

Even years after the Mongol invasion, its impact persisted, leaving the country in a state of ongoing instability and uncertainty. Under such circumstances, Hafiz could only take refuge in his poetry, in the inner aesthetic universe of his soul, in which he was the master without a tyrant close to him. (Jafri, 2000:16). Hafiz is perhaps the greatest master of the highly stylised metaphor in Persian poetry.

The simple words such as rose, garden, nightingale, wine, tavern, saqi, etc. are motifs with which he weaves beautiful patterns of poetry that simultaneously create different levels of consciousness and understanding that reflect the blood-stained landscape of his time, and on the other level, the metaphysical aspect of the universe (Jafri, 2000: 29). There is no information about the oldest translation of Hafez's divan into Albanian in the library databases of the present research, and the existing translation dates back to 2006, but it seems that the mystical interpretation of Hafiz's poems has been of interest since then and has been adopted by some Sufi sects. To conclude, this research examined records of annotated and selectively translated classical Persian poets and their works, which were examined, retrieved, and analyzed from the databases of COBISS and the National Library of Albania (NLA). The main focus was on collecting data about the authors (poets), their works, and the translators involved.

Although the findings may not cover all aspects due to gaps in the translation records and entries, the methodology confines the research to these two sources, facilitating a detailed examination of existing translations. Despite similarities between the two databases, the records from the National Library of Albania are notably more comprehensive and accurate. The annotated bibliography highlights significant translations, in particular Omar Khayyam's "Rubaiyat", which has been widely translated and appreciated in Albania since 1927. The results also show that the Albanian translators, Fan Noli (1882-1965) and Vexhi Buharaja (1920-1987) are two of the most important translators of classical Persian works into Albanian.

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