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Glimpses of the Poetic Elements in the Prose of Golestan

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Abstract:

Abū-Mohammad Mosleh al-Dīn bin Abdollāh Sa'di Shīrāzī, was one of the most famous and celebrated literary figures of medieval age. He is one of the rare and gifted poets who had an equal authority on prose writing as well. Most probably he traveled around the Muslim world of that age and produced some magical and miraculous poetic and prose works. His prose work, named *Golestan*, which he completed in 1258 AD, is still considered among the best prose books written ever. To many literary critics, *Golestan* is the perfect example of delightful and enchanting poetic Persian prose. In this article, some glimpses of the poetic elements of *Golestan* have been presented which assert the claim of the lovers of *Sa'di*, and more over reflect the grandeur of *Golestan*.

Keywords:

Abū-Mohammad Mosleh al-Dīn bin Abdollāh Sa'di Shīrāzī, *Golestan*, Persian, literary

Sa'di Shirazi (سعدی شیرازی) (606- 691 AH/ 1213- 1291 AD), the sweet poet, the preacher of morality, the messenger of virtues, the nightingale of medieval age and the foremost Persian literary figure, is widely acknowledged not only for the excellence of his prose and poetry, but also largely respected for the intensity of his social beliefs and communal ideas.

The writers and literary critics have called him with different names (Safa: p. 584/3; Mastaufi: p. 825; Jami: p. 105; Daulatshah: p. 131; Hedayat: p. 125) but everybody without any exception has praised his distinction and accepted his eminence. Furthermore it is almost certain that he belonged to a religious family(1) and lost his father in early childhood. (Daulatshah: p. 131) (2)

Sa'di's Premium works

His premium works are *Bustan* (بوستان) (*The Orchard*) completed in 1257 AD and *Golestan* (گلستان) (*The Rose Garden*) concluded in 1258 AD. *Bustan* is completely in verse and *Golestan* is mostly in prose and contains stories and personal anecdotes. The text is interspersed with beautiful verses, containing recommendations, suggestions, and amusing experiences. *Sa'di* reflects profound and rational awareness of the ridiculousness of human nature. He has shown great expertise in writing his most celebrated book, *Golestan*. He is well aware of its prominence and rightly proud of that. As he says:

*Of what use will be a dish of roses to you
Take one page from this rose garden of mine
A rose only lives for five or six days
The joy from my rose garden always stays* (3)



SRAI JOURNAL OF LINGUISTICS AND SOCIAL SCIENCES

An unusual and eccentric combination of human compassion and pessimism displayed in his works, together with a tendency to avoid rigidity, make him the most emblematic and loveable Persian writer and poet.

Golestan

In *Golestan*, the unmatched simplicity and miraculous fluency of *Sa'di's* prose touches the heart of readers. *Golestan speaks of Sa'di's greatness. Had he not written anything else besides Golestan, he would have been remembered with same grandeur.* (Khatib Rahbar: p.10) He paints the beautiful images which can not be found elsewhere. At the same time he never goes beyond the mind-set of an ordinary man. His prose style is known as *effortless but unfeasible to reproduce.*(4) He goes on explaining his personal experiences quite sensibly and smoothly. *Jawad Hadidi* says that *countless flowers have blossomed at the grave of Sa'di and its fragrance has captured the hearts and minds of the whole world and moreover ignited the flame of love in their soul.* (Hadidi, 309) *Gholam Hossein Yusufi* calls it *the essence of centuries, and the most beloved book in Iran, Afghanistan, Sub-Continent, Central Asia, Tajikistan and Minor Asia. Even after centuries its freshness has never faded and its fragrance has never diminished.* (Yusufi: p. 20). Its effortless, fluency, competence and capability can not be questioned. *Foroughi* calls it *the most beautiful Persian prose work ever produced.* (Foroughi: p. 21) The foreword of *Golestan* is such a stunning case in point. (5)

Poetic Elements in Golestan

The *Golestan* is marked as the perfect example of poetic Persian prose. Such beautiful poetic prose has yet to be produced in any other language of the world. Eloquence is the feature of his wonderful style. Besides this, smoothness, easiness, expressiveness, clearness, firmness, abridgment, delicacy and befitting humor are the trademark of his unique approach. All poetic essentials e.g. *Allusion, Ambiguity, Amphiboly, Amplification, Antithesis, Full Rhyme, Internal Rhyme, Leonine Rhyme, Kenning, Metaphor, Metonymy, Paradox, Periphrasis, Pun, Rhetoric, Satire and Simile* etc grant a sublime and awesome brilliance and beauty to the prose of *Sa'di*. He speaks loudly and with splendor which leaves his listener astonished.

Sa'di has acquires a unique style. Surprisingly, he is able to deliver most complicated meanings in the simplest possible form. We don't find even a single thorny word or a knotty sentence in Golestan. (Zarrin Kub: p. 78) Here we're quoting some examples of each poetic element to prove our claim, preferably ignoring the verses and selecting only from prose of *Golestan*.

Simile

A figure of speech in which a direct comparison between two unlike things occurs is called *Simile* (تشبيه). The comparison is indicated by some connectives. (Karimi: p. 124; Mir Sadeghi: pp. 66-70; Abid: p. 139; Khan: p. 51; Razi: p. 306; Shafiee Kadkani: pp. 53-55) *Simile* is the basic and foremost element of the poetic imagery and *Sa'di* has utilized this element to



SRAI JOURNAL OF LINGUISTICS AND SOCIAL SCIENCES

almost perfection. On each and every leaf of his *Golestan*, such stunning fresh petals and colorful flowers are seen but here we are contented with the following:

- آتش خشم اول در خداوند خشم افتد (گلستان، ص 173)

▪ *The fire of anger first smolders him who has given cause for it.*
Sa'di paints and resembles the anger with fire. What a simile! A true reflection of this cursed sentiment and what a way to endorse your advice!
- بیخ نشاطش بریده و گل هوس پژمریده (ص 152)

▪ *The root of cheerfulness had been cut and the roses of his lust were withered.*
Sa'di's imagination is beyond any border. The root of joyfulness and the rose of countenance are emaciated. After such imagery there's no need to say that the blind wishes of the rosy days of youth are shrunken and the thorny time of old age has grabbed and gripped each and every thing.
- چندین سخن که بگفتی در ترازوی عقل من وزن آن سخن ندارد (ص 150)

▪ *All the words thou hast uttered, weighed in the scales of my wisdom, are not equivalent to the maxim.*
 To weigh the talk or sayings in the scale of knowledge or understanding is again a beautiful *simile* which conveys the mind set of *Sa'di* to a great deal and moreover puts the readers in a different state of mind.
- گر تیغ قهر بر کشد، نبی و ولی سر در کشد (ص 187)

▪ *When God draws the sword of anger, prophets and saints draw in their heads down.*
 Who acquires the nerves and guts to come across the sword of Allah Almighty's wrath! Even the pious prophets and the sanctimonious saints find themselves feeble and tattered and they draw their heads back and pull their faces down!
- یکی را گفتند: عالم بی عمل به چه ماند؟ گفت: به زنبور بی عسل (ص ۱۸۴)

▪ *One being asked what an educated person without practice bears a resemblance to, replied: A bee without honey.*
 What a spectacular sentence and what a breathtaking *simile*! A learned man is just like a bee that just goes on stinging and making noise and does not provide honey or any sort of benefit. And befittingly she is disliked by everybody. This is the characteristic aspect of *Sa'di's similes* that he paints the factual feelings and true way of thinking in the most appropriate way.
- دانا چو طبله عطار است خاموش و هنر نمای و نادان چو طبل غازی بلند آواز و میان تهی (ص 180)

▪ *A scholar is noiseless like the perfumer's casket but demonstrates his endeavors, whilst an ignorant is loud-voiced and intrinsically empty like a war-drum.*
 It is one of the most fêted sentences of *Golestan* that gives spot on view of *Sa'di's* unquestionable mastery of Persian language. All four basic elements of *simile* are there to shun any dust of doubt. The sublime language, straight forward style and unbelievable imagination collectively guide the Persian language to the unknown heights.

Metaphor

Metaphor (استعاره) is a figure of speech in which one thing is expressed in terms of another. In other words *Metaphor* is a mean of comparing two things that are essentially unlike. (Karimi: p. 87; Abid: p. 255; Khan: p. 40; Shamisa (A): p. 187)

- قاضی چون سخن بدین غایت رسانید و از حد قیاس ما اسب مبالغه در گذرانید (ص 168)



SRAI JOURNAL OF LINGUISTICS AND SOCIAL SCIENCES

- *When the Qazi had thus far extended his annotations and had caused **the horse of his articulacy** to roam beyond the limits of our expectation.*

Metaphor is the next step to condensed *simile* and better known as the *Spirit of Simile*. Our poet-writer has shown tremendous effort to put the sentiments of his soul into his writings. Roaming of the horse of expectations beyond the limit of expectations precisely replicates what he desires to reveal.

بد خوی در دست دشمن گرفتار است که هر جا رود، از چنگ عقوبت وی خلاص نیابد (ص174)

- *An ill-humoured man is imprisoned in the hands of an enemy, from the **grasp of whose punishment** he cannot be delivered wherever he may go.*

To the belief of *Sa'di*, an ill natured person can never enjoy the autonomy of mind.

Actually he is the prisoner of his own attitude. And nobody can get away from himself.

دیگر عروس فکر من از بی جمالی سر بر نگیرد (ص55)

- *The **bride of thoughts** can, for short of loveliness, not raise her head.*

Just get closer to the heart of *Sa'di*. The *Bride of Imagination* seems to be ugly and she does not want to unveil her face. This is an exceptional illustration of *Metaphor* and *Personification*.

بر مرکب استطاعت سوارند و نمی رانند (ص164)

- *They are mounted on the **steed of ability** but do not use it.*

There are some people who are riding the steed of ability and enjoying every opportunity and authority to do a lot for the betterment of ordinary people but they are not using their dominance optimistically and *Sa'di* has every right to express disapproval of such selfish people.

آن را که گوش ارادت گران آفریده اند چون کند که بشنود؟ (ص188)

- *How can he hear whose **ear of sincerity** has been created deaf?*

The one who has no passion to do something better can never rewarded, which gives an idea about *Sa'di's* firm faith in fortune and fate. One can disagree with his belief and maxim but here he is with all his thoughts and ideas.

دست جفا بر سینۀ صاحب تمیزان نهند (ص164)

- *They place **hands of violence** upon men of piety and discretion.*

There are some people who do not tolerate the poor and treat them with the hands of violence. *Sa'di*, just like a modern day human rights activist, comes out in the favour of underprivileged people and strongly condemns the well-off class of society.

بازوی بخت به که بازوی سخت (ص120)

- *The **arm of fortune** is better than the arm of strength.*

The arm of luck provides more strength than anything else. This is the bitter fact of life. Yet again, the sentence exhibits the rigid faith of *Sa'di* in fortune and fate.

Personification

Personification (تشخیص) is to personify simple and ordinary things. The writer or poet lives in a dreamland where he can talk with every tiny particle of the universe. (Mir Sadeghi: p. 70; Shafiee Kadkani: pp. 149-156; Shamisa (A): p. 175; Shariat: p. 54; Radfar: p. 359/1)



SRAI JOURNAL OF LINGUISTICS AND SOCIAL SCIENCES

- **نخستین دشمنی که بر سر ایشان ناخت، خواب بود (ص 61)**
 - *The first enemy who attacked them was sleep.*
Sa'adi personifies the sleep and exposes it as the very first enemy who attacked and made them unconscious.
 - **کوس رحلت بکوفت دست اجل (ص 66)**
 - *The hand of death has struck the drum of departure.*
The writer goes on personifying the horrible death. No one can stay back when so ever death beats the drum of departure. We are bound to follow the vicious order, whenever deadly death calls the day off.
 - **عقل در دست نفس چنان گرفتار است که مرد عاجز در دست زن گریز (ص 180)**
 - *Intelligence may become enslaved to lust like a feeble man in the hands of an artful woman.*
Here he personifies wisdom and intellect that is captive to lust. And then reminds us of a feeble person who is enslaved in the hands of a crafty woman.
 - **پشت دو تای فلک راست شد از خرمی (ص 55)**
 - *The back of the bent sky became flat with joy.*
To speak or to blame the sky, taking it as the fate decider, has been an old tradition.
Following that old tale, the writer personifies the old sky whose bent back flattened with joy.
 - **تا چو تو فرزند زاد مادر ایام را (ص 55)**
 - *When dame nature brought forth a child like thee.*
Here the writer personifies the time as Mother Nature that gives birth to some proud sons of the soil.
 - **افلاس عنان از کف تقویٰ بستاند (ص 166)**
 - *Poverty snatches the reins from the hands of piety.*
Here we see the twofold example of personification. Poverty has been personified. She snatches the reins from the hands of piety. The writer is of the view that poverty doesn't allow anybody to remain pious or at the right track for long. One may disagree with Sa'adi but the principal statement is there for your denial or acceptance.
- Kenning**
- Kenning* (کنایه) is derived from the verb [Kenna], meaning "to know, or recognize". It is compound words or phrases with some metaphorical value or it suggests associations without distracting attention from the essential statement. (Karimi: p. 81; Razi: p. 306; Shafiee Kadkani: pp. 53-55; Mir Sadeghi: pp. 220-221; Simadad: pp. 250-251)
- **آتش فتنه که هنوز اندک است به آب تدبیر فرو نشانیم (ص 146)**
 - *Whilst the fire of chaos is yet blazing low, perchance snuff out it with the water of stratagem.*
The *Fire of Disorder* and *Water of Stratagem* are two wonderful *similes* but the full sentence is an exceptional *kenning* which truly replicates the individuality of this great writer.
 - **عنان طاقت درویش از دست رفته بود (ص 113)**
 - *Dervish lost the reins of patience from his hands.*



SRAI JOURNAL OF LINGUISTICS AND SOCIAL SCIENCES

The rein of patience is a beautiful *simile* but to mislay it from hands could be marked as an inventive *kenning*.

- خار از پای به در آمد و بخت بلندت یآوری کرد (ص 98)
Thy thorn was extracted from thy foot and thy high luck has aided thee.
Yet again, the extraction of thorn from the foot is just an ordinary report, but the complete sentence opens the doors of imagination and the eventual product is an innovative *kenning*.
- آنان که به کنج عاقبت نشستند، دندان سگ و دهان مردم بیستند (ص 49)
Those who have sat down in the corner of safety have bound the teeth of dogs and tongues of men.
To fasten the teeth of dogs and to tie the tongues of men is a straightforward declaration but the whole sentence reminds us of the mind's eyes of *Sa'adi*.
- هر که دل پیش دلبری دارد، ریش در دست دیگری دارد (ص 138)
Who has his heart with a dearly loved person, has his beard in another's hand.
To give the beard in other's hand is a famous *kenning* which is frequently used even in our society as well. But *Sa'adi* has given it some fresh meanings.

Pun

Pun (جناس) is to play upon words or phrases that are either identical or similar in sound, but suggesting two or more meanings simultaneously. (Karimi: p. 104; Homai: p. 50/1; Mir Sadeghi: pp. 52-53; Radfar: pp. 303-310)

The beauty of *Pun* can not be admired in translator's work and could be appreciated by the native speakers only, because the identical or similar sounds can not be created even in true translation. So just enjoy the poetic lyricism, melody, harmony and composition of some unforgettable prose lines.

- من آنم که من دانم (ص 89)
I am such as I recognize myself to be.
- آن را که حساب پاک است، از محاسبه چه پاک است؟ (ص 70)
But what has he to fear whose account of the conscience is clear?
- به اعتماد حلم او علم فراموش کردند (ص 159)
Trusting in his kindness, neglected their studies.
- مرد بی مروّت زن است و عابد با طمع رهزن (ص 184)
A man without virility is a woman and an avaricious devotee is a highway robber.
- در خدمت درویشان یار شاطر باشم نه بار خاطر (ص 78)
Be of service to men and not an encumbrance.
- نه هر چه به قامت مهتر، به قیمت بهتر (ص 59)
Neither is everything bigger in stature higher in price.

Allusion

An implicit or explicit reference to a real or fictitious people, event or work of literature which is outside of the work to be rich is named *Allusion* (تلمیح). (Raza Nejad: pp. 491-492;



SRAI JOURNAL OF LINGUISTICS AND SOCIAL SCIENCES

Shari'at: pp. 65-66; Radfar: pp. 410-411; Shamisa: p. 5; Homai: pp. 328-331; Kazzazi: pp. 110-112; Razi: p. 377; Mir Sadeghi: p. 83) Here are some evidences of Allusion from *Golestan*:

چون برادران یوسف به دروغی موسوم شدند، به راست گفتن ایشان نیز اعتماد نماند (گلستان، ص 186)

- *Seest thou not how the **brothers of Joseph** became noted for deception, and no faith in their authenticity remained.*

This sentence strikes a chord and reminds us of the famous story of *Joseph*, described in all Semitic religions, and even in *Holy Quran*. The brothers of *Joseph*, son of the prophet *Jacob*, and prophet himself, threw him in a dark well and then he could escape with the help of some strangers who sold him in the slave market of *Egypt*. Later he became the emperor of *Egypt*.

مالداری را شنیدیم که به بخل چنان معروف بود که **حاتم طایی** در کرم (ص 117)

- *I heard about a well-off man who was as well known for his covetousness as **Hatem Tai** for his bounteousness.*

Hatem Tai is person mostly known for his generosity. Here the writer talks about him to reflect greediness and covetousness of a miser. This is not only an example of *allusion* but also an *antithesis* or *contrast*.

خوش آوازی که به **حنجره داودی** آب از جریان و مرغ از طیران باز دارد (ص 121)

- *One with a sweet voice, who retains, with a **David-like throat**, water from flowing and birds from soaring.*

Allah Almighty blessed *David*, the prophet, with miraculous voice and pointing him out has become a common *allusion* to admire somebody's voice.

این دلق موسی است مرقع و آن ریش فرعون است مرصع (ص 183)

- *The latter is the patched **garment of Moses** and the former is the bejeweled **beard of Pharaoh**.*

All *Semitic* religions have told the tale of *Moses*, the prophet, and *Pharaoh*, the emperor of *Egypt* who claimed to be god. It has also been described in detail by the *Holy Quran*.

یوسف بفروشد تا چه خرنند (ص 181)

- *They sell **Joseph** but what do 'they buy'?*

The writer is just reminding us of the famous tale of *Joseph*, the prophet. Those who were not aware of his worth sold him in the slave market of *Egypt* for some coins. *Sa'di* ridicules them and their "wisdom".

ارادت بی چون یکی را از تخت پادشاهی فرود آرد و دیگری را در شکم ماهی نکو دارد (ص 187)

- *The will of the Inscrutable brings down one from the royal throne, and protects the other in the belly of a fish.*

Here is a glimpse of another tale related to *Yunus*, the prophet, described in *Quran*.

گریه بوهریره را به لقمه ای ننواختی و سگ اصحاب الکهف را استخوانی نینداختی (ص 117)

- *He would not give a morsel of bread to the **kitten of Abu Harirah** or throw a bone to the dog of the companions of the cave.*

The famous tale of the Companions of Cave has also been described in detail in *Holy Quran*.

Rhyme

Rhyme is use of matching sounds, generally accented vowels, of words at the end. But the rhyming words are not always at the terminal ones.



SRAI JOURNAL OF LINGUISTICS AND SOCIAL SCIENCES

When the final accented vowels of the rhyming words and all succeeding sounds are identical, while the preceding sounds are different, it is called **Complete Rhyme**.

Internal Rhyme occurs when two or more words rhyme within a single line of verse.

Leonine Rhyme is a form of Internal Rhyme in which the word before caesura rhymes with the last word of the line of the verse. (Karimi: pp. 49, 79, 83,117; Homai p. 50/1; Mir Sadeghi: p. 54; Radfar: p. 304/1)

Like Pun, Rhyme can only be admired by the native speakers. The melodious sounds just do the magic and readers or listeners can not get away from it.

- *جمعی پسران پاکیزه و دختران دوشیزه به دست جفای او گرفتار، نه زهره خنده نه یارای گفتار (ص 155)*
- *A number of innocent boys and little maidens suffered from the hand of his tyranny, venturing neither to laugh nor to speak.*
- *نه هر که در مجادله چست، در معامله درست (ص 177)*
- *Not everyone who is brisk in dispute is correct in business.*
- *دامن از کجا آرم که جامه ندارم (ص 67)*
- *Whence can I, who have no robe, bring a skirt?*
- *الحمد لله که ازان عذاب الیم برهیدم و بدین نعیم مقیم برسیدم (ص 151)*
- *Praise be to Allah for having been delivered from that wretched torment, and attained this permanent blessing.*
- *دو کس رنج بیهوده بردند و سعی بی فایده کردند: یکی آن که اندوخت و نخورد، و دیگر آن که آموخت و نکرد (ص 170)*
- *Two men took useless trouble and strove without any profit, when one of them accumulated property without enjoying it, and the other learnt without practising what he had learnt.*
- *درویش را دست قدرت بسته است و توانگر را پای ارادت شکسته (ص 162)*
- *The hand of power of dervishes to do good was tied and that the foot of the intention of wealthy men to do good was broken.*
- *محال عقل است که اگر ریگ بیابان دُر شود چشم گدایان پُر شود (ص 165)*
- *It is according to common sense an impossibility to satisfy beggars even if the sand of the desert were to be transmuted into pearls.*

Paradox

Paradox (متناقض نمایی) is a statement that is apparently self contradictory, but contains a truth below the surface. (Karimi: p. 95; Chenari: p. 13)

It is generally supposed that *Paradox* is used to convey an irrational and unjustifiable speech. And a logical statement can not be taken as *Paradox*. But *Alex Preminger*, an eminent literary reviewer, is of the view that *apparently an unreal and illusory statement could be termed as Paradox even if established actual and reasonable after profound investigation*. (Preminger: p. 598) *Joseph Shipley*, another prominent literary critic, has delivered a similar point of view. (Shipley: p. 1970)

- *دوست نزدیک تر از من به من است: وینت مشکل که من از وی دورم! (ص 90)*
- *The Friend is nearer to me than my self, but it is even more strange that I am far from him.*



SRAI JOURNAL OF LINGUISTICS AND SOCIAL SCIENCES

The friend is closer to me than my soul but still I find myself away from him. What a beautiful expression of an immortal love! This saying of *Sa'di* has become a proverb of Persian language.

- چه کنم؟ با که توان گفت که او: در کنار من و من مهجورم؟! (ص 90)
- *What am I to do? To whom can it be said that he is in my arms, but I am exiled from him.*
A similar spot on illustration of *Paradox*, beloved is in his arms but he still finds himself exiled and deprived.
- ضعیفی که با قوی دلاوری کند، یار دشمن است در هلاک خویش (ص 178)
- *A weak man trying to show his prowess off against a strong one is the friend of his foe to encompass his own destruction.*
To be enemy's friend is again a true example of *Paradox*.
- بلایی زین جهان آشوب تر نیست: که رنج خاطرست، ار هست ورنیست (ص 98)
- *There is no greater calamity than worldly goods, both their possession and their want are grieves.*
The world of wisdom lies beneath these few words. There is nothing worse than this materialistic world. This is the sole source of calamity, whether it is in some one's possession or even when some one is deprived of it.
- بعد از تو ملاذ و ملجأی نیست: هم در تو گریزم، ار گریزم (ص 134)
- *After thee I have neither refuge nor asylum, to thee alone I shall flee if I flee.*
There is no refuge apart from your kind self. If I flee away from you, I'll be escaping towards yourself.
- عجب است با وجودت که وجود من بماند: تو به گفتن اندر آبی و مرا سخن بماند (ص 135)
- *It is a marvel that with thy existence mine remains, that when thou speakest words to me remain.*
What a way to pour out your sentiments! An astonishing example of *Paradox*! Being with your beloved is to waive out your own self. And when the beloved speaks out, you find yourself deaf and dumb.

Antithesis

Antithesis is a contrast or opposition in meaning, when an author places a pair of words, phrases, clauses or sentences side by side in contrast and opposition, and his aim is to balance an idea against another to mutual intensification of both. (Karimi: 33, Mir Sadeghi: 246; Mahjub: 65; Radfar 273/2; Razi: 344; Homai (A): 273) Antithesis provides beauty and lyricism.

- گدای نیک انجام به از پادشاه بد فرجام (ص 188)
- *A mendicant with a good end is better than an emperor with a bad end.*
- اندکی دلیل بسیاری است و مثنی نمودار خرواری (ص 113)
- *A little indicates much and a handful is a sample of a donkey load.*
- رحم آوردن بر بدان ستم است بر نیکان (ص 171)
- *To have mercy upon the bad is to injure the good.*
- همه کس را دندان به ترشی کند گردد مگر قاضیان را به شیرینی (ص 190)
- *The teeth of all men are blunted by sourness, but those of the Judges by sweetness.*



SRAI JOURNAL OF LINGUISTICS AND SOCIAL SCIENCES

- **حریص با جهانی گرسنه است و قانع به نانی سیر (ص 175)**
- *A greedy person will still be hungry with the whole world, whilst a contented man will be satisfied with one bread.*
- **هر که با دانا تر از خود جدل کند تا بدانند که داناست، بدانند که نادان است (ص 179)**
- *Whenever a man disputes with one who is more learned than himself to make people know of his learning, they will know that he is ignorant.*
- **هر چه زود بر آید، دیر نپاید (ص 176)**
- *Whatever takes place quickly does not remain for long.*

Synonyms

If some words of almost the same meanings are brought together, it gives a pleasing effect to the writing. (Reza Nejad: p. 428; Radfar: p. 780/2) *Sa'di* brings synonyms to create beauty and produce rhythm and melody in his wonderful prose.

Golestan is the most refined form of Persian prose... the perpetual splendor distinguishes Golestan among thousands of Persian prose works of medieval age. He brings out synonyms with utmost magnificence and brilliance. (Anwari: p. 26)

- **معلم کتابی را دیدم در دیار مغرب، ترش روی، تلخ گفتار، بد خوی، مردم آزار، گدا طبع، ناپرهیزگار (ص 155)**
- *I saw a schoolmaster in the Maghreb country, who was sour-faced, of uncouth speech, ill-humoured, troublesome to the people, of a beggarly nature and without self-restraint.*
- **عقد نکاحش بستند با جوانی تند، ترش روی، تهیدست، بد خوی؛ جور جفا می دید و رنج و عنا می کشید (ص 151)**
- *She was given in marriage to a young man who was violent, ill-humoured and empty-handed. She suffered much from his bad temper and tyrannical behaviour, and experienced the miseries of penury.*
- **مکتب وی به مصلحی دادند، پارسایی سلیم، نیک مرد، حلیم (ص 155)**
- *The school was given to a corrector, who happened to be a religious, meek, good and wise man.*
- **مشتی متکبر، مغرور، مُعجب، نفور، مشغول مال و نعمت، مفتتن جاه و ثروت (ص 164)**
- *A handful of proud, arrogant, conceited and abominable fellows intent upon accumulating property and money.*
- **حضرت پادشاه عالم عادل، مؤید، مظفر، منصور، مالک ازمه انام، حامی ثغور اسلام، وارث ملک سلیمان، اعدل ملوک زمان، مظفر الدنيا والدين (ص 168)**
- *His Majesty Emperor of the world who is aided by Devine grace, conqueror, possessor of authority among nations, defender of the frontiers of Islam, heir of the realm of Solomon, the most righteous of the kings of the period, Muzaffar-ud-dunia wa uddin.*

Conclusion

There is nothing more appropriate than to conclude this article with couple of quotes from *Ali Dashti*, one of the foremost Persian literary critics of 20th century. He writes down:

Golestan is a magnificent book, its poetic prose is simply superb, brilliant and matchless. That is why it is unquestionably the most illustrious Persian book over the past seven centuries. Its effortlessness and precision is just phenomenal. (Dashti: pp. 229-230)

The deep study of *Golestan* reflects the face of a mature, knowledgeable and experienced person who has noted down interesting tales and impressive quotes during his long journeys. Now he intends to transfer his knowledge and wisdom to the future generations in most amicable way. (Dashti: p. 233)



SRAI JOURNAL OF LINGUISTICS AND SOCIAL SCIENCES

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- (1) همه قبیله ی من عالمان دین بودند
مرا معلم عشق تو شاعری آموخت (بوستان، ص 200)
- (2) من آنکه سر تاجور داشتم
که سر در کنار پدر داشتم
مرا باشد از درد طفلان خبر
که در طفلی از سر برفتم پدر (بوستان، ص 105)
- (3) Translated by *Richard Francis Burton* (1821-1890)
- به چه کار آیدت ز گل طبقی
از گلستان من ببر ورقی
گل همین پنج روز و شش باشد
وین گلستان همیشه خوش باشد (گلستان، ص 54)
- (4) سهل الممتع
- (5) منت خدای عز و جل را طاعتش موجب قربت است و به شکر اندرش مزید نعمت. هر نفسی که فرو می رود
ممد حیات است و چون بر می آید مفرح ذات. پس در هر نفسی دو نعمت موجود است، و بر هر نعمتی شکر واجب. (گلستان، ص ۴۹)

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