The Secret of Saadi's Speech Assent in Golestan O segredo do consentimento do discurso de Saadi em Golestan El secreto del asentimiento del discurso de Saadi en Golestan

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Abstract

Writers, poets, and artists often use different techniques in their art to attract audiences and conquer the hearts of the public, but few techniques accepted by audience. The subject of this article is to examine the secrets of Saadi's speech in Golestan. To this end, in a descriptive-analytic manner, in library form and after a preliminary mention to Golestan's introduction, the main themes are characterized by clear language as honesty, diversity, realism, rhyme and mastery. In presenting the material, through mentioned factors, we have stated that the Golestan has been able to have a deep degree of general and specific gratitude and to be a conduit for many people's psychological well-being. The result is that not only the thought is enough to write a work, but also the way it is presented and the choice of explicit and simple language and its components are very effective in assent of audience. This is the endorsement of Saadi's speech in Golestan.

Keywords: Simplification, Honesty, Reality, Golestan, Saadi.

Introduction

According to Persian prose, there were two common styles of writing in Sa'adi era or earlier: one is simple prose (Morsal), a writing method in scientific and Sufi texts. Second, technical prose adorned with various ornaments. Golestan is

the culmination of simple prose tuned by Khawaja Abdullah Ansari and technical prose of Hamid-ed-dine-Balkhi. But he never came to imitate any of them; rather, in keeping with the Sufi tuning style as well as his interest in the method of writing, he has innovated and developed Golestan with his own skill so that many of his writers have been imitated after him and become public and special. Now we have to see what has made people happy about Golestan.

Simplification

Simplification means avoiding the use of long sentences, obscure words, foreign words, and expressive and linguistic expressions (Wazin pour, 1992: 119).

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The simplicity and clarity of expression have made Golestan an exemplar of Persian rhetoric. Quatrains are characteristic of Golestan prose due to short, psychological, selection of easy word, inclusion, and so on, today it is as a pretext for other special and general language (Khatibi, 2007: 606). In Golestan, foreign words such as embarrassing Arabic words and traditional Mogolian words are not seen, while Arabic and Mogolian words are found in seventh-century prose and in some of Sa'di's own epistles (Bahar, 2009: 135-13 / 134). It can be said that this is indicative of Saadi's habit not sixth and seventh century's prose writings (Movahed, 1999: 151).

Music and song lyrics are some of the factors that have made Golestan's writing so easy and so popular. Persian-speaking people of ancient times have quoted its anecdotes and many of its sentences have become proverbial, in addition to eloquence and rhetoric, they are result of words rhyme (Mozhdeh, 1998: 3/216).

In the tale of "a thieves group were sitting on a mountain ..." (Saadi, 1991: 60-62), although the number of Arabic words is high and due to Arabic words and combinations we expect complexity and difficulty in understanding the text, but in addition to moderation in the use of Arabic vocabulary in Persian, the rhyme of the text and the consistency of the text do not damage its psychological and expressive subject matter, it is easy to get into this anecdote. From this point of view (Arabic vocabulary selection) Golestan is not comparable to books such as the history of "wassaf" and the "Dorreh Nadereh", because they do not have mentioned qualities of Golestan that can remove the complexity of the work.

In poetry when Saadi speaks Arabic in the poem and he finds Arabic poetry difficult and dislikes, he seeks Persian poetry instead (Ibid: 142), indicating his tendency to simplicity and his Golestan book is educational.

Simplification has more to do with meaning than it does with words and phrases. That is to say, the contents of our writings must be arranged in such a way as to be understood and grasped easily (Vazinpour, 1992: 119), in Golestan, although it is expressed by preferred rhetoric, clear and expressive words, the meaning is never sacrificed in it (Saadi, 1991: 49).

The simplicity of Saadi's prose even extends to the field of mysticism. In Golestan, the highest monotheistic and mystical debates are simple, explicit, and without any complexity so that the idea of discovering the mystery of being and the source of existence goes beyond the size of many mystics and sages, but in Golestan it is understood easily even for ordinary people and young adults. The following statements illustrate the rich and semantic burden of a simple, clear, and distant verbal phrase (Ibid: 51-50).

Sometimes in Golestan we see stories on the notion of simplicity and uncertainty that have made speech appealing. Simplicity and lightness are features of the believer in the narrative of the debate between the poor and the rich. Rich prides his father's grave against poor grave because his grave has coloring book, rug, and golden clay, but poor's father's grave is simple and provided by clay and a few soil(n:162), which is based on the idea of simplicity.

Also, in another story where an Arab gives one hundred dinars to competent dervish to care his own children, ironically, thieves threw caravans at once and took away all the caravan's possessions, even though all the rogues were crying and lamenting; but he does not belong to one hundred dinars (Ibid: 143), so there is no change in his sense.

Sometimes Saadi in Golestan does not find any solution just complexity. For example, in his criticism to avoid bitter, he expresses his speech indirectly in a cautious way (Saadi, 1991: 139).

Also, where the king sells his black slave to the Chinese in anger, he does not go out of the moral and polite circle and present it in the veil of the literal and innovative ways (The same: 84) which inevitably departs it from simplification. Also, where it is necessary to deal with the disadvantages of the subject, it is inevitable to apologize and to some extent obey the word (Ibid: 113) for observing the infection which has caused the audience some trouble.

Brevity:

Saadi's concise speech is especially popular in Golestan. In his miraculous act, he is able to tell even a story in a bit (Ibid: 93).

Depth and fluency

Fluency speech is easy to understand. If thought belongs to the author, it is easy to express it; as a result the reader reads it fluent and understands its purpose deeply (Samii, 2010: 95). So the fluency of the word is its merits. When written words are completely fluent, such as the Holy Quran, it is preserved early. Since many of Saadi's speeches in Golestan, such as his poems, are fluent and relatively simple, they read and understood easily.

It can be said that the examples in Golestane Saadi have the basic characteristics of above mentioned fluency, and as a result, they understood easily and preserved early.

Golestan has been written in rhythmic prose, but given that Sa'di did not abide by it, he has succeeded in the principle that the necessity of writing is to place the components of speech in its original position (Samii, 2010: 96), and place the components of sentences in a way that don't impair the fluency of expression (Saadi, 1991: 75-76). As it goes, wherever it requires, it only expresses meaning, releasing even simple constraints such as rime, synonymy, and so on provides a fluent, simple and short sentences without shortening the meaning.

Honesty

Whenever a writer writes on the basis of faith and conscience, his writing can have a profound effect on the reader. Simon de Beauvoir writes: "The author cannot bind the reader to anything unless he truly cares about it" (Najafi, 2010: 181). This characteristic, called "honesty", is the secret of Sa'adi's miracle in Golestan and his other works and realized through the author's explicit and honest contact with the outside and inside of world.

Golestan is an expression of Saadi's achievements in simple language, with a clear accent and honesty for the people of the community. Saadi pledges to speak honestly with people who do not say what he is saying, even though this may involve wrongdoing and slip-ups. If we want to seek Saadi's most explicit and truthful words, we must remember Saadi's own love and youth, in which he speaks of the reality of the lovers' hearts trembling against delusions and beauty. Also, if one speaks of human weakness and sin in Golestan, it is a sign of Saadi's sincere accent and honesty. For example, where Saadi speaks of the virtues of forgiveness and compassion, as it is associated with a firm belief, as if he is like Hatam Tai (Saadi, 1990: 156).

Also, Zahedi's story of being a guest of the kingdom and eating less than he wanted to eat and praying more than he used to do (Ibid: 89-88) shows that what isn't true and sincere although it looks good but it has no credibility if intention is not to do so. In the importance of the Truth, it is enough that the "Egyptian Zunalnoon" wishes to attain the right of transcendence by praising the God (Ibid: 80).

However, it can be said that Saadi only works on writing by faith. This is the same issue of honesty and truth (Shams Langroudi, 2008: 4/35). Because, according to him, lying leads to misgivings and misleading the audience (Saadi, 1969: 186). So it is a long way from Saadi to lies and liars. Saadi's difference with liars and hypocrites is that his words are like "uncoated sugar" and are devoid of any bifacial and hypocrisy (Zarrin-kub, 2007: 249), though some of defects may be include his folks. This represents the critic acceptance of the Golestan owner, which is a merit of good writer.

The audience would like to hear and accept the word of highborn one (Wazzinpour, 1992: 425). If one is trust but he does not have real experience, his speech will not be familiar to the audience (Saadi, 1969: 96). In Golestan, an image of a popular and old blind coach who recognizes both human and his weaknesses and talents ,have profound implications for human development, and can be a great lesson for all who are educated (Yousefi, 2007: 244). In short, the belief of the speaker of his word is an important condition of the natural passion of the word (Wazienpour, 1992: 426).

In some cases, the author's honesty finds another quality. That is to say, , when the author is speaking in the language of many faces, has to skillfully perform these various roles and show that the character has a role to play; otherwise, his writing will look fictitious. It is here that the author should be regarded as honest (Samii, 2010: 89). As for Golestan anecdotes, when Saadi speaks the language of different people and even introduces himself as one of the people, it does not mean that his interference in all narratives is in accordance with reality, but it has a fictional scent. We can say that Golestan personalities are all aspects of Saadi himself, and he is not limited to observing the individuals of his own society in choosing personalities.

Realism

Truth in Saadi's word has a close meaning to reality. Another factor that makes Golestan's book tangible and comprehensible is its author's realism. Saadi looks around with all his insight and sees the ugliness and the beauty and the contradictions and the cruelties. He also meets with all people of world. He hears their words and becomes aware of their aspirations and sufferings so that what he writes is true. The Golestan can thus be regarded as the finest example of realism in classical prose (Zarrin-kub, 2004: 113, 116). That "he had never seen the sea and the wrath of the ship ..." (Saadi, 2000: 64) came up with the formula of contradiction, which is the basic formula of the world. According to this formula, "The world is nothing but a set of opposites like Being and Nothingness, Life and Death, Survival and Mortality, Health and Disease, Aging and Youth, Happiness and sadness ... "(Motahhari, 1997: 163). From this point of view, Golestan is the expression of Saadi's society; moreover, the events that describe it most represent Saadi's own life and his era and society. According to Coleridge, life is as trivial as it is unimportant (Volcker, 2003: 75), since these events are stated honestly, it is attractive to the audience.

Presence of specific and unfamiliar terms and expressions in the text causes the audience to feel heavy and exertion. In fact, understanding this type of writing requires subjective history and prerequisites, such as mathematics (Samii, 2010: 96). In such debates, the text should deal with the simplest expression without ambiguity and duality (Meghdadi, 1999: 178).

Some of Saadi's speeches in Golestan contain scholarly and specialized material. Undoubtedly, Sa'adi cognition of techniques is with his previous acquaintance (Aghah-Pezeshk, 1998: 1/63). On the other hand, some of its audiences may not be specialized and fan-friendly and may want to pursue these scientific topics in Golestan. Since Saadi is well-versed in such matters and presents the above concepts and content in a simple and clear language, the various groups of **Nuances**: estudos sobre Educação, Presidente Prudente-SP, v. 30, n.1, p.660-670, Março/Dez., 2019. ISSN: 2236-0441. DOI:10.32930/nuances.v30i1.7098

audience, both specific and general, are satisfied of his book(Saadi, 2000: 49). In this example, Saadi demonstrates the physiology of breathing practice with complete mastery and skill so that it is a simple form of concept for non-specialists in the field of health as well as for specialists in the field. Thus, we find that scientific material is also provided to non-specialists due to Saadi's simple and flexible language.

Unconscious expression

Golestan is a realistic work, so it demands a simplification and avoidance of industrialization as well as a meaningful expression of truthfulness. This sincere expression is related to the expression of the unconscious, not the deliberate attention to articulation of issues that requires the expression of pre-designed topics. While Saadi in Golestan often expresses reality just as realism commits itself to the precise and honest recreation of the social environment and world of its time in simple and comprehensive language (Grant, 2000: 40). However, Saadi sometimes also turns to self-conscious and thoughtful expression because of her feelings of insecurity and danger. This is due to the multiplicity of observations and the abundance of experience in expressing things (Dashti, Saadi's realm: 292), and Sa'adi tries to speak his words cautiously and without interruption.

Intimacy

Golestan's writings are such that the reader feels that he is faced with a genuine and unambiguous speech. Saadi, with his own creativity wherever meaning is required, joins the string of prose into poetry, all of which are Saadi's own poems. Whereas other writers such as Wassaf al-Hazra and Ghazi Hamid al-Din Balkhi often resort poems or select inappropriate poems (Bahar, 2009: 3/129). The same is true in the case of anecdotes, as most of Golestan's anecdotes relate to topics that Saadi himself came up with or invented it. In this sense, it is a short article that is narrated by him (Khatibi, 2007: 616).

In addition to its simplicity and un-ambiguity, what makes Golestan's writings readable and engaging is the subtle humor of its stories. Proximity to conversational language, simplicity, and humor are features that make the reader to read some of Golestan's anecdotes with special intimacy (Saadi, 1991: 132).

Since the spiritual perfection in Golestan is superior to the exterior makeup (Yousefi, 1997: 282/1), Saadi refers to the idiocy that appears in the prestigious dress as satire (Saadi, 1989: 119).

Many of Sa'adi's anecdotes which include discipline and education require guidance, advice, and counsel. Since Saadi considers educational psychology as best and most effective type of education in indirect expression, one avoids direct preaching (Wazien-pour, 1992: 242), he recognizes to bring educational and guidance and even reproachful points in the form of anecdotes and parables. For example, when he wants to reprimand an old man who marries young women despite age differences, he gives a decisive and blunt response to the anecdote of the young woman and predicts the consequences of social abnormal behaviors (Saadi, 1989: 151-150).

In other words, since one is self-interested in the essence, one has to look at one's self with admiration and wonder and usually does not find the opportunity to have one's own disadvantages(same: 175). Therefore, direct advice to man and his attention to his own evils are not effective. If one has the opportunity to see the wrong morality and its effect on another, he is practically averse to it (Ibid: 95); therefore, it can be said that the Golestan is a full version

of preaching and the bitter medicine of advice that Saadi had for his influence, acceptance, and delight in the hearts, especially the troubled-hearted ones, the format of the anecdotes is mixed with a certain artistry, skill, and sincerity in delicate speech. (Ibid: 191; Mahjoub; 2002: 314).

Attention and inspiration to people's lives and the use of allegory and parables, besides the simplicity and freshness of language, are among the factors that have made Golestan's book the most intimate and popular literary text (Saadi, 1969: 116).

Saadi is present in many Golestan anecdotes and speaks with other people. Although Sa'di's entry into some of these anecdotes is not real, he does convey some of the narrative as his own personal experience, with a special intimacy in his writing. It gives a greater impact on the audience (Yousefi, 1997: 267/1).

Self-awareness is Saadi's another ways of reforming the audience in Golestan. Sometimes, in order to hear his speech sincerely, he narrates himself realistically among the defendants in order to make correction for reader. For example, where he seeks to criticize the dealings between the pilgrims and lead them to progress it for the purification of morality, he speaks the language of one of the clergymen addressed to them (Saadi, 1991: 159).

Psychology

One of the components of simplistic writing and avoidance of assignment is "avoiding long sentences" (Wazienpour, 1992: 119). This means that the listener usually becomes tired more than the speaker and will not be able to speak until he or she understands the subject (Saadi, 1969: 91; Hojati, Beta: 24). In particular, the speech of the speaker will contain both insightful and unwise points. Therefore, the announcer must respect the addressee by avoiding bias.

In Golestan, Saadi repeatedly expresses concern over the issue of nostalgia for her audience, and hopes that her speech will be sweet, engaging, and useful in a way that will not make them tired (Saadi, 1991: 55).

Undoubtedly one of the prominent and essential features of Golestan is its brevity and compression, which plays a major role in influencing Saadi's words in the hearts and souls. Saadi seems to have been consciously or unconsciously paying attention to this important matter, and in Golestan, he has refrained including any long sentences in order to make eight Paradise (ibid: 57). In particular, Saadi's language becomes more compact and more coherent and mature when he gives advice. Some of these sayings later become aphorisms and flow over the languages.

Moderation

The most important factor in accepting Golestan is the observance of moderation. Observance of moderation in industry, the use of Arabic words and combinations, the mixing of prose and order, the length of anecdotes in a way that does not interfere with the simplicity and meaning of the prose (Mahjub, 1996: 267; Shamisa, 2008: 158). This method is in contrast to the practice that

was common in the seventh century, because in this century two contrasting methods were followed in prose. One was simple prose, such as the "Tajarob-ol-salf" method. Another is technical prose, such as "The History of Vassaf." For the first time Saadi was able to bring these two approaches together and to bring the "Golestan" to a level of moderation (Saadi, 1991: 172, 167).

Creating diversity and repetition

Diversity, pluralism and repetition, if necessary, are also successful factors in writing (Wazienpour, 1992: 426). Golestan is a field of psychological attitude towards the mental and psychological needs of the people in Saadi society. As if he knows very well that "people get tired of good things and they want variety" (Moam, 1997: 334). In Golestan, Saadi repeatedly complains of boredom and repetition. For example, he is discouraged at talking to some Damascus companions (Saadi, 1991: 99). Elsewhere, in the language of Muhammad Mustafa (pbuh), he says to Abu- Hurairah that come near to me to raise our love.

In Golestan, like all the other Saadi works, there are all kinds of human speeches, especially their best. According to the scholars, no one will be like Saadi'(Islam Nodoushan, 2002: 103). In Golestan, sometimes the Koran is recited (Saadi, 1991: 89, 187). Sometimes it's about chess playing (Ibid: 159). Sometimes they love God, man and nature (Ibid: 87, 88, 92, and 93). Sometimes they speak serious and sometimes they are kidding (ibid: 53). Sometimes the content is cheerful and sometimes it is sad and regrettable (Ibid: 152, 191).

Sometimes it is introverted and sometimes it is extroverted (Ibid: 177). In this way, the reader, in moderation of the Golestan, moves from the world of simplicity to diversity, renewal and evolution, freeing himself from boredom and monotony.

In Golestan, sometimes in addition to Saadi's artistic remarks, the use of evidence, proverbs, and the words of the elders is also used moderately. Without leaving the text out of its simplicity and intimacy, it creates beauty in the word and creates a variety of moods, which is itself a factor of grace.

In general, a diverse and moving prose has certain conditions, some of which include: the use of various ways of cultivating meaning, such as debate, definition, description, comparison, reasoning, affirmation, examination of causes and the results. It also gives a better way of changing the way to speak, taking advantage of different rhetorical techniques ... (Asadollahi, 2011: 2). The Golestan can be distinguished for its variety to cultivate meaning, as well as for applying rhetorical points that lead to diversity and moderation.

One of the factors of diversity and mobility in Golestan is the departure from linguistic norms, especially syntax. In this genre, the Golestan prose approaches the order in terms of syntactic rules (Saadi, 1991: 156); there are cases of this kind in Golestan that remove its sentences from the uniform state of the prose and come closer to poetry.

To illustrate the specific and artistic diversity of Golestan, it is sufficient to compare it with a similar book (Hamidi authorities) in some ways. All the narratives of Hamidi's authorities are quoted in a friendship one. In the end, the

narrator also disappears without knowing his fate. In addition, not all of the events of the anecdotes are as varied and moving as they begin with prose and poetry, but they are tired of the same sentence, far-fetched words and wise combinations (Mahjub, 1996: 268-279). The way to start and end Golestan is different. Sometimes there is a bigger story than the biggest anecdotes of the Hamidi authorities, such as the wretched one; sometimes there is no mention. Sometimes an anecdote such as the story of "Saadi's quarrel with a claimant" is told and sometimes ends without mentioning as great or anecdote. It also draws the Golestan language into the language of the people, while inspiring ordinary people's lives and making scenes with people's lives (Ibid: 269).

In addition to variety and mobility in a reasonable degree, repetition sometimes plays an artistic role in Golestan. Although Saadi introduces one of the king's infamous manners of non-repetition (Ibid: 129, 130) and also prevents the entry of certain Arabic words from being repeated, in the Golestan, wherever he speaks, he requires repetition, whether in prose or in poetry, and sometimes in unison, it benefits from moderation and adds it to his music. According to Shafi'i codec, repetition plays an important role in the literature and if it used appropriately, influence the aesthetic and artistic aspects (Shafi'I cadcane, 2007: 408).

An example of the artistic use and creativity of repetition in Golestan is the seventh anecdote of "the benefits of silence" (Saadi, 1990: 130).

In the above narrative, "speech" and "human" has been repeated six and two times, respectively, such that in addition to creating a work of art and music, it has prevented entering Arabic words which are not necessary.

In another story we see the simultaneous artistic application of two unique features of Sa'adi (variety and repetition) in Golestan (Ibid: 136). Art has been repeated three times, anxious, fault and said has been repeated two times.

In addition to repetition, the element of contradiction has also been appropriately used as a visualization of movement and life in the image, which are: "friendly", "malicious" and "eager", "depressed" and "art," "defect." It is here to be acknowledged that the Golestan is an arena for demonstrating the firmness of one's foundation and human life for diversity and repetition, and sometimes an indivisible expression of diversity.

Conclusion

When Golestan's writing, while having a simplistic form, combines with elements such as honesty, intimacy, and depth, the reader communicates with it a particular sense of interest and curiosity, and, as the word of the work does, the depth of Saadi's existence and belief also sits at the heart of the audience and is accepted by him. This intimate and friendly relationship, largely due to the amazing simplicity of Saadi's speech, makes his audience public and scholarly, satisfied and benefited from his presence. Also, Golestan's simplistic characteristic, when combined with elements such as writing and attention to literary beauties, lends a special variety in Golestan's writing that doubles the reader's wonder and attention.

The diversity in Golestan is in moderation, and the contradictions and conflicts are not enough to lead to the complexity and subtlety of the reader's understanding, but to movement and life with some simplicity.

The artistic use of repetition is also seen in some places of Golestan, which in addition to its musical and creative influence necessitates the unnecessary entry of some Arabic words into it. Saadi seems to take advantage of the repetition where he feels that diversity and mobility are approaching complexity.

If, in addition to the appearance of the Golestan it also taken into accounts the meaning and the material of the Golestan, we can truly discover the fullness of Saadi's creativity and devotion and ultimately we will accept it as a prose.

O segredo do consentimento do discurso de Saadi em Golestan

Resumo: Escritores, poetas e artistas costumam usar técnicas diferentes em sua arte para atrair audiências e conquistar os corações do público, mas poucas técnicas aceitas pelo público. O assunto deste artigo é examinar os segredos do discurso de Saadi no Golestan. Para esse fim, de maneira descritiva-analítica, em forma de biblioteca e após uma menção preliminar à introdução de Golestan, os principais temas são caracterizados por uma linguagem clara como honestidade, diversidade, realismo, rima e domínio. Ao apresentar o material, por meio dos fatores mencionados, afirmamos que o Golestan conseguiu ter um profundo grau de gratidão geral e específica e ser um canal para o bem-estar psicológico de muitas pessoas. O resultado é que não apenas o pensamento é suficiente para escrever um trabalho, mas também a maneira como ele é apresentado e a escolha de uma linguagem explícita e simples e seus componentes são muito eficazes no consentimento da audiência. Este é o endosso do discurso de Saadi no Golestan.

Palavras-chave: Simplificação, Honestidade, Realidade, Golestan, Saadi.

El secreto del asentimiento del discurso de Saadi en Golestan

Resumen: Los escritores, poetas y artistas a menudo usan diferentes técnicas en su arte para atraer audiencias y conquistar los corazones del público, pero pocas técnicas aceptadas por la audiencia. El tema de este artículo es examinar los secretos del discurso de Saadi en Golestan. Con este fin, de manera descriptiva-analítica, en forma de biblioteca y después de una mención preliminar a la introducción de Golestan, los temas principales se caracterizan por un lenguaje claro como honestidad, diversidad, realismo, rima y dominio. Al presentar el material, a través de los factores mencionados, hemos declarado que Golestan ha podido tener un profundo grado de gratitud general y específica y ser un conducto para el bienestar psicológico de muchas personas. El resultado es que no solo el pensamiento es suficiente para escribir un trabajo, sino también la forma en que se presenta y la elección de un lenguaje explícito y simple y sus componentes son muy efectivos en el asentimiento de la audiencia. Este es el respaldo del discurso de Saadi en Golestan.

Palabras clave: Simplificación, Honestidad, Realidad, Golestan, Saadi.

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