Examining Ending Methods in Sadi's sonnets

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Abstract

The need for a literary and artistic word, texture, and structural structure is logical and deserving of a systematic beginning and end. This coherence, which is the condition of eloquence and rhetoric of the Word, requires that the poet (speaker) does not end his speech as it prepares the mind of the audience in the presentation of the material. According to a study conducted in Sa'di's literary language, there are certain techniques to complete the sonnets, which deserves to be said in his strong words. These literary techniques and tricks led to the enumeration and classification of some stylistic indices which suggests his intention to pay tribute to the end of his word. The findings suggest that the content of certain mystical and romantic topics such as the hope of forgiveness of the Lord is to spoil the tail, to perish from the description of God and beloved, the ineffectiveness of the beauty of God, as well as the critique of the poetry by his own kindred. Pointing to the futility of speech, blessings and ... is at the end of the ghazal. In addition to that particular love themes, such as not reaching to the knife of love, its indescribable nature, etc., are those that are found in the poem. It is also verbally used to use some words that convey the concept of ending and ending, such as; the tail of mons, suffices, silent, silent, and ... in the footsteps of Saadi's ghazal. What is extrapolated from this argument is that Saadi, with his thrill and his literary creativity, while applying scientific forms and protecting the independence of the abyties, has made a special connection with the structure of the ghazal.

Keyword: Sa'di, End of Poetry, Section Advantage, Content and Ghazal Structure

1 Another word for sonnet
Introduction

Literary tricks are one of the most important tools of aesthetic creation of poets used for certain purposes. One of these artistic techniques in the body of Sa'di's words is that he thereby reminds of his supremacy and reflects his thoughts. The literary way of ending his word is mentioned in rhetorical books called Hosn-e-Maghta', Hosn-e-Khetam' and Hosn-e-Entehaa'.

History of research

In the books on techniques of poetry and rhetoric, there are some glimpses on these issues, including the literary array of Hosn-e-Maghta', often with the same definitions. Perhaps the most complete definition is for Rashid al-Din Vatwat, which states: "The industry is such that if the poet writes the last phrase of the poem and speaks with subtle words and subtle meaning, cause how much more is the attack on the listener's earliest statement, let it be pleasurable, and former sentences, though unpleasant, should be forgotten." (Vatwat, 26:26) Then tells a Persian poem from Massoud Sa'd as a witness in which there is a prayer. As can be seen, there is no mention of what issues are mentioned in these verses. In the books of critique, it is not just how the termination of poetry and poetry has been completed, but only "Abuhlal Asgari writes in the tenth chapter of the book" Al-Sana'atin al-Muttaq-e-Wasaher "to analyze the principles and sections of the word and the way of correctness and inaccuracy of the beginning and implementation of the word" (Mohabati, 31) Therefore, it is necessary to examine the formulations of Sadi and the relations between words and meanings.

Research purposes

The purpose of this research is to prove that the methods of termination of Sa'di's words confirm their rhetoric and emphasize the choice of his words and scientific meanings. This article proves that the sequence and spiritual connection in Saadi's poem can not be denied, since the final verses of the sonnets are usually the result of the synthesis of the sonnets.

Research question

- To what extent Sa'di has used scientific and rhetorical forms at the end of his sonnets.
- What subjects are placed at the end of Sa'di's lyrics?

Research hypothesis

1 Section Advantage
2 Finalize Advantage
3 Ending Advantage
- Saadi seems to have deliberately used scientific and rhetorical forms at the end of his sonnets.
- There seems to be a meaningful relationship between the themes being used and the termination of speech.

**Mystical themes**

Mysticism is one of the strong streaks of the Iraqi style that also manifests itself in the poetic thoughts of Sa’di. Sa’di’s poetry is the bedrock of his mystical thoughts. He can find less of a term or mystical thought that has not come in the form of Sa’di’s literary language and does not appeal to his lyrics. However, according to the systematic claim of Sa’di, when he reaches the end of the sonnets, he must end the necessity of his words, from such themes as the affection of the beloved, the liberation, the failure of Hamad and the mention of truth and astonishment ... He says that all of these cases make the person silent and silent, and hold on to each of these themes and end his words with his handsome, thrilling and good-looking artistic dedication:

(verse 10 p. 226)

**Declaring the inability to praise God**

The language fall short of praise God the best reason to stay off lyric poet Saadi, so by admitting the inability to finish:

We can not praise you as you deserve with all the creatures of the universe

Saadi spoke of his understanding however nobody can understand you

(Lyric 1 verses 17 and 14)

**Unparalleled beauty of sweetheart**

Among other mystical and romantic topics Sa’di expresses at the end of his sonnets, though the speech is over, but the description of the story is not over yet, because there is no end to this description:

I’m finally talking to you and thinking of the end still, the sentence does not reach you

(9v-verse sonnets 10)

Saadiya, your precious life is over also, the story is not the end of the tragedy

(S 8 V 9)

And speaking of the beauty of the beloved:

Sa’dia, as you would say, is a sweetheart the beauty of the flower is much more than a nightingale

(S 7 V 8)
Therefore, the words of love are not included in the letter, so it is necessary to shorten the story:
In the letter also includes a few hadiths of love shorten our story is the office

(§ ṣA V 11)

Pray

Of the usual traditions of hymns, the end of their words was praised:
"The plot of the poem is to endorse the worshipers to the verses which include the mediating prayer, they call this part of the poem a Shrine, and the old adage has called it"

(Homai ُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُُ
Wish

Saadi's wishes are at the end of his sonnets. Saadi's wishes are different from those of others.
Saadi's wish is aspirational:
Anyone who sees his will will be remembered by Sa'di

Saadi's artistic language demands that literary arrays be included in the wishes of the wishes, in the same way as expressing their desires, the description of sadness and grandeur, they call this literary point in the original idiom:
Ikashi is between my mantis and my loving affair that is between me and sorrow

Romantic themes

The main theme of the genre is love and the description of the expression of love, the set of Sa'di's lyrics is not overlooked and full of romance talks and testimonies, the description of cowards and agitation, and yet the poet Haydn and Biddle all over his sonnets write But some of the themes and images of love can be found that are more at the end of his sonnets. Motifs such as the crimes of creation, the clinging of love, the indescribable love and beauty of the beloved, the romance despair, the language of the flock and the closing, the unproductive search for joining, the regret of the failure to achieve the aspirations and expectations that sat down And ... all are the penitems who help Saadi to finish his word, and it can be claimed that a large number of his sonnets end in the love of Beth-sheikhs.

Blame and reproach

Sadi's persistence and insistence on blaming and blaming creation is the end result of many of his sonnets:
They say Mogi Sadi, I speak of his love, and they say after me, to the times

Friends say Saadi is a tent on my female golfer I love a flower that is not in the flower bulb

Sa'di does not fear the blame of the people. Hayat sharks in Nile. Thinking rain.

With all the resistance, he sometimes loses his ability to blame and blame:
I'm not tired of the unknowing venom of your blame, which is at the breast of Sadi Chou,

The sadness of friendship and the desire for the continuity of love, the poet begets to declare these blames and savagery:
Sa'diyyar will cut you down. You'll have to take care of you as a robber
In the clowns, he speaks of the crimes of the people:
People say Go do not spare me, especially during the days of Atabak two airs

(P. ٨٩٨ ٠٨ ١٠)

The frustration of Sadat's affiliation makes Khatami blackout and causes her to stop at the end of her sonnets:
Saadi imagined the hope of joining the migration and connecting it to you
Thank you for this long-awaited hope in the heart of this fantasy

(Thu ٦٩٨ ١١)

The suicide of Sa'di from the friend is also due to the absence of a joiner in the final echoes of the ghazal:
Your heart felt painful. Your love was bloody, not a connection, not a murder

(P. ٧٧٩ ٠٨ ٧٨)

But sometimes they did not quit the job of deceiving and moaning for not joining the work of his work, as if this is a justification for his poetry, and it should be stated in the last bit of reason for the synthesis of the ghazal:
If there is no remedy that is not the solution of the wicked, except the wound

(P. ٢ ١٦١)

Love's despair is another factor that makes Sa'di forced to silence and finish the word, and likes his journey to miracles and bragging his words and fooling in vain:
Saadi, you're not a man, you're hooked up to bragging and groaning
You're thirsty, how many guys are you doing?

(S. ٦٨٩ ٠٨)

This is why Saadi does not think that:
Do not you say that your soul is happy to love Yaghma

(S. ٦٨٠ ٠٩)

Advice

Although the ghazal is not the throne, admirer Saadi's philanthropy endorses him to endorse his words in many ghazals with the help of his words. Of course, Saadi's advice to his sonnets is often advised to love and love. The following topics cover the following:
Applying to the Prophet (pbuh)
If you love Saadi, and the young love of Muhammad is great and Al Muhammad

(S. ٢٠٠ ١١)

Humiliation vs. friend

Sa'di in this world, which you are magnified, is your heart to the Holy Land

(S. ٧٨٩ ٦٨)
A gimmick to get the nickname

So spend the state and the life that your name is good for

Do not hear the words of the hypocritical:
If you do not listen with your friend, do not listen to the enemy. Do not love the Nazanimi and Sadiya stone and rose

Sadi's critique of himself

Of the important issues that at the end of most Sahedi's sonnets are the critique and the analysis that is expressed in different ways to his poetry, this kind of personal comment and evaluation of his poetry, although the terms of the critique are empty, it can be called the branch It is a literary critique. In this kind of poetry, the poet misses his speech and sometimes posits his poetry as a critique of the poem, and occasionally justifies his poetry weaknesses. Nasrallah Imami in this narration says: "The significant contribution of critical contributions to the Persian literary heritage is from those poets who, in the midst of their poems, have some points in describing their poetry or criticizing the writings of others, or some judgments about They have written poetry that is typical of the critique of poetry "(Imami, ۶۱۱۲: ۶) Blindness, futility, rumination, the impact of speaking on the audience, ... is one of the issues that Sa'di frequently addresses in his final phrases.

Fusion

Fusion and poetry in his poetry and art have been customary in Persian poetry and have been considered as one of the indicators of this style in the Iraqi style. Saadi, by reminding his subjects of superiority over others, has become one of the characteristics of his poetry, which, in various forms, has opened his place at the end of his sonnets, he sometimes expresses the description of the beloved in the language and states:
He liked his name, but he did not care to win the game

He considers his poems as book writer and deserves to be:
Every book is a great book for you, like a paradise

Sweet is a word of expression that Saadi uses and expresses in his expressions of blessings:
The creature cast lots of passion in the world of Sweet Kane

Do you resist Sadi is so confident that he is talking about a parrot on a happy day.

Saadi considers his words as a result of a bitter bitterness:
He has spent all his bitterness of life, Saadi, whose name is sweet to the language
Because he believes:
Juan Dervish eat gingerbread and fat. Sadeya is fat and sweet words

Sometimes he is humbled by saying that he does not intend to express his grace:
I did not express gratitude that your advice I said I heard from humans the expression of man

However, Sa’di sang his sonnets with a letter that, with the effect that he has on everyone, reaches out to Saadi’s pain:
Saadi’s transcripts did not come to him, and he did not hear any words from him

In another critique that Sa'di has on his literary language, the choice is the theme of the ghazal. Sa’di considers every word other than the word "love" and therefore obliges himself to say a word other than love:
Speaking out of the story of Sa’di’s love is a love story and another piece of art

Referring to the godsend, he can also give a valuable value to his words. From the point of view of Saadi, his poetry, when he talks about Saadi, is in awe and wonder, and he has no choice, or he must omit the mute or learn the words:
Saadi’s logic hears harshly and remains astonished. Whether he is chaos or learning to speak.

What we have been saying so far is the expression of the subjects Sa'di used in his poems and, with the help of these subjects, completed his word artistically, but it can not be ignored the words used creatively and with literary tricks at the end of the sonnets And which implies the concept of ending and ending. Although there may not be a direct reference to this, the exchange in such words is not without purpose and deliberate. These are the vocabulary and combinations: end, silence, cease ... and talk about the end of life and death, which are high in the final verses of ghazal:

**Enough**
Sa’di’s words could not be said and do not stop any begging

If you love Saadi, and the young love of Muhammad is great and Al Muhammad

**End**
I still hoped for the hope that the last one would be the Yalda Shepherd

Pointing to death and speaking of the end of life is one of the things that are more at the end of the sonnets, and the proportional relationship between the end of the sonnets and the end of life creates:
Sa’diya’s life is endless. Your story is not over

You do not have to wait until you finish your life
John in your step poured out Sa’di Wynn from God
You will live once and for all say that we are dead

(S ۱۱, V ۱۱ and ۱۱)

Once upon a time, the soul of Sadi is the eternal devil
Her tone of speech is tangled when her soul goes away

(۱۱ V ۹)

Fire Failed:
The fire threw the reed and the news that it was coming is tattered

(۷۰ V ۱۱)

Result

What proves in this discussion is that, as many poets whose words are textured and sound, as well as the forms used for the beginning of their artistic style, they also rely on semantic and verbal relations. Gholamhossein Reza Nejad (Noushin), in the principles of rhetoric, defines the scientific form of the word as saying: "In this style, the speaker and the writer need to have the correct logic of reason and thought Is. The power of reasoning and fixing meanings, arranging and arranging the premises, expressing the argument and the method, the strength of the arguments and the bases, observing the rules and principles, the combinations and simplicity of the phrases, the exaltation of the common sense in the words and the words of goodness, and the resultable Forecasting is one of the characteristics of this style. "(Rezaynezhad, ۱۱۷۴: ۴۴)

Therefore, the mentioning of Saadi’s termination methods is based on its rhetoric, and it emphasizes the choice of his words and scientific meanings. This article proves that the sequence and spiritual connection in Saadi’s poem can not be denied, since the final verses of the sonnets are usually the result of the synthesis of the sonnets.
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