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## The Mystery of Perpetuity and Popularity of Saadi's *Golestan*

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### ABSTRACT

The perpetuity and popularity of Saadi is a clear point that most scholars acknowledge, but the philosophy and mystery behind these features have received little attention. The present study, investigated the factors involved in Saadi and his *Golestan's* perpetuity and popularity using a descriptive-analytical method and a critical and comparative point of view. To do so, first, by referring to Saadi's Collections and using critics views the causes and factors behind Saadi's works presented in three linguistic, literary, and intellectual areas. Then, a linguistic feature of Saadi's *Golestan*, that is, his accuracy in employing pluralization signs has been critically analyzed as one of the factors for the perpetuity and popularity of this work by extracting examples from the preface and first chapter of this book. The present study shows that using Persian pluralization signs for all Persian words and some Arabic words, choosing Persian words instead of Arabic words which eliminates the use of Arabic rules of pluralization, using irregular and feminine Arabic pluralization signs which are embedded in Persian texts and are not difficult for Persian-speaking audiences, using Persian signs to pluralize Arabic nouns and localizing foreign words, considering the fluency of pronunciation and rhythm of the words in the selection of pluralization signs, and finally, the induction of Saadi's global thought and philanthropy in the form of plural names, are some of the delicacies that appear in the plural words used in Saadi's work. This feature distinguishes Saadi from the writers who use Arabic pluralization signs in order to show their interest in Arabism and consider these characteristics as reasons for the perpetuity and popularity of Saadi's works.

**Keywords:** *Persian Prose, Saadi's Golestan, Artistic Delicacies, Pluralization Signs, Persianism*

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### 1. Introduction

Iranians become familiar with Saadi in their early childhood in the school. As a young man, they meet love in his works. As a middle-aged, they deal with life and community in his way, and in their old ages, they enter into the realm of wisdom, experience, and worship. If we were politicians, Saadi would consult with us. If we were from army, he would teach us gallantry. If we were a marketer, he would tell us about the expense, and if we were a Sufi, he would practice with us as a master "to see the greatness of God in good people". It is obvious that the roots of this relationship traces back to the Iranian history for seven hundred years (Moayed Shirazi, 1997, p. 1). Musharraf al-Din Mosleh ibn Abdullah Shirazi is a thinker, poet, and writer of the seventh century AH. He was born in Shiraz in 606 AH and died in the same city in 691 AH and his tomb in the city of Shiraz is a sacred place for all the people in the world. His works has been

published in over 22 treatises entitled *Complete Works of Saadi*. *Bustan*, *Golestan* and *Ghazaliat* are the most important works of Saadi. Much has been said about Saadi and considerable research have been done, but his position in the culture and civilization of Iran and even the world is so high that one can critique and analyze his works from different aspects and write a lot about his genuity.

### 2. Background & Method

Saadi's worldwide fame is something that is observable from the translation of his works in various languages. Therefore, most of the works that have dealt with Saadi and his works have talked about his worldwide fame. Some of these works include *Saadi's Wisdom* by Hakhamneshi, *Hadith Khosh-e-Saadi* by Zarinakub, *Inquiry about Saadi* by Masse, *Saadi's Face* by Moayed Shirazi, and so on. Each of these studies has referred to one aspect of the factors related to Saadi's perpetuity and popularity and often in such works, the mystery of Saadi's perpetuity and



popularity has not been examined as a separate subject matter; rather, it has been referred to as a minor subject while discussing Saadi's linguistic, literary, and intellectual features. Only the book of *Four Iranian Spokesmen* by Mohammad Ali Islami-Noudoushan address this issue not in a separate chapter or section but while explaining Saadi's status in Iranian culture and literature (Islam Noudoushan, 2002, pp. 101-103). The subject of the mystery of Saadi's perpetuity has not been much considered in today's research. Only in the speeches given on May 1st on Saadi Day the speakers will refer to this subject. So, no independent research has been published on this subject. In the present study, however, using a descriptive, analytical and statistical method as well as a critical-comparative approach, based on Saadi's works, especially *Golestan*, the frequency of its reflection among the people and the use of the research done by Saadiologists, it is aimed to examine the perpetuity of Saadi in the areas of language, thought and artistic delicacies and give a comprehensive picture of the mystery of his perpetuity and popularity. The aim is to answer this fundamental question that what really are the cause of perpetuity and popularity of Saadi and his book *Golestan*?

### 3. Discussion

The discussion of Saadi's perpetuity and popularity is beyond the scope of an article. Therefore, this study attempts to present the causes and factors of Saadi's perpetuity and popularity in linguistic, literary, poetic areas; improving Persian prose and intellectual aspects, as the most important causes of Persian literature's audiences' attention to his works in general and *Golestan* in particular. Hence, Saadi's precision in applying the pluralization signs in *Golestan* has been illustrated by extracting all of its examples from the preface and the first chapter of this book, a point that has not been addressed in any previous research. In grammar and writing books, Saadi's *Golestan* is one of the most important sources of evidence in the Persian language, and this can be one of the most important factors for its popularity. In the following section, each of these items will be criticized and analyzed.

#### *3.1 The Mystery of Saadi's Perpetuity*

According to Saadi's work and based on research in the field of Saadiology, one can search for the mystery of his superiority and reputation from several perspectives. The most important factors are: 1)

Strengthening the Persian language and providing a lasting benchmark for this language that is not yet obsolete and can be a reliable measure for recognizing good and bad linguistic forms in this language so that it is beneficial for the speakers and improves the rhetoric of rhetorics". Moreover, Saadi's works protects this noble language from distortion. Therefore, one can consider Saadi in this regard as Ferdowsi's counterpart and the reasons for the Persian-speakers' admiration of these two characters of Iranian culture are linked to this feature of their works. Rastegar Fasaee correctly points out the connection between these two poets and the mystery of their immortality by arguing that "Ferdowsi and Saadi are far apart despite their proximity. They seem to be delivering two messages, but they both are actually speaking about a single truth. They benefit from two different modes of expression, but their pure and clear language seeks the movement of human perfection. They seem separated, but they speak of a common thought. Although they seem far apart from a historical aspect but they share a common concern about human destiny, ethical issues and the practical life of the whole human community. Although they do not provide the same solutions everywhere for all the things but they do not hesitate to offer what is considered as a solution. So, since they know these two human needs, they both anticipate their immortality:

*"Prosperous buildings are ruined  
By rainfall and exposure to sunlight.  
Ergo, I established a towering palace of verse,  
That sees no harm of neither dust, nor rainfall  
I shall not demise as I am alive, henceforth  
For I have disseminated the seeds of discourse."*  
(Ferdowsi)

"Everyone were in their own time, I'm the immortalize Saadi

*I am that talking bird who speaks even after his death*

*Still can hear the songs about the meaning of my Golestan"* (Rastegar Fasaee, 1994, p. 55)

2. If we accept that language is the most important factor in the identification of nations, we must also admit that the guardians and enhancers of the language are also the eternal heroes of the nations. It is not surprising, then, to say that Ferdowsi and Saadi immortalized the Persian language, and the Persian language also endured their immortality. In the present study, we will give an example of Saadi's attention to Persian language and discuss some of Saadi's use of pluralization signs in *Golestan*. However, despite Saadi's

scrupulosity, he has received little attention from scholars.

3. Another factor of Saadi's immortality is the role he played in Persian literature. If we look at the Saadi's era and the dominant features of its literature, we can say that Saadi's genuity was a savior to Persian literature in several different fields and literary genres. A) He broke the convention of flattering in Persian panegyrics and by the aid of the position he had gained in Iranian society, he started to advice the authorities because he knew that the approval of the authorities would not only result in nothing but a dark future for people and Saadi himself, who would have a share in their sins:

*"If you respect and admire a wicked person,  
It will abuse your respect and power and will  
commit ugly acts,  
And then you will also share in these ugliness  
and sin."* (Saadi Shirazi)  
*Therefore, contrary to the traditions of  
panegyrics, his odes deal with preaching,  
teaching and the guidance of those in power:  
I do not want to give you knowledge of the world  
and religion,  
But just one pray for you that is "God bless you  
in your last breath" (Shari'ah and Anvari, 2008,  
p. 101)*

Saadi's preachy tone is a defining characteristic in all of his works and makes them distinctive. He ignores the servile atmosphere governing the Persian panegyrics and in return praises human dignity. Benefiting from "both hard and soft language", he makes the panegyrics and authorities to contemplate. A thought that targets the flattery panegyric. The verses from the preface of *Bustan* represents this characteristic of Saadi's works which depicts a poetic image that no longer seeks to please the authorities but to please and guide human life:

*Do not follow the wrong path Saadi if you are  
true then come  
You can recognize the right path  
You speak of truth and the king hears you  
It is does not need to bring skies for Arsalan  
(Saadi Shirazi, 2017, p. 40)*

It is because of such a norm-breaker view that he takes refuge in his God and finishes his masterpiece, *Bustan*, in the presence of his merciful God. Thus, the remembrance of God that had been forgotten and faded in the servile panegyrics takes special glory and demolishes the glory of followers of flattering panegyrics in front of the divine virtues, and praises his God in this way:

God do not reject me that there is not another way for me

I am poor, forgive my crime cause the rich has pity for the poor (Ibid, p. 197)

B) In composing spiritual couplets, far from the usual considerations, and only in the interests of the human being, it offers a utopia of good and virtue that prevents evil and corruption. The utopia, which corresponds to the realities of human life and is in harmony with human nature. According to Zarrinkoub, "Saadi is neither wise nor mystic. He is only a poet and of course a true poet. Especially, he is the poet of humanity that honors love and ethics. He is not like Plato who speaks of the subtle world of the unseen and the exemplar, and makes an abstract sense from love and the spirit so that it has no relation to the concreteness and materiality. He is like Socrates who cares about human and his destiny" (Zarrinkoub, 2000, p. 96). Hence, it is not surprising that if Saadi's utopia is a multi-dimensional one. In this utopia, the king and the beggar, the rich and the poor, the men and women, the children and the elder, the Shias and the Sunnis, the Iranians and the non-Iranians, and in summary all the seemingly contradictory phenomena that cannot be summed up are so intertwined that become indistinguishable in such a way that the world, with all its ups and downs, stands in front of the reader's eyes, and the differences that are often rooted in human short-sightedness fades. In Saadi's utopia, everyone is happy with his right, and yet the people of this city, are each other's companion in sadness and happiness. The utopia that humanity has not yet found a way to achieve, even in the description of Saadi who proposes this utopia, it uses all the fine arts and virtues of the world and yet falls short for his description. Barbie Doumenar states: More than one of these distinct lines can be found in Saadi, such as: Horace's elegance, ease of expression by Rableh the French writer of the sixteenth century, and simplicity of Lafontaine's thought" (Masse, 1369, p. 345). Henri Masse does not suffice for Doumenar speech about Saadi and writes: "Saadi can also be compared to the Dutch writer Erasmus. He said that sometimes Saadi resembles him because of his life style and sweet sense of humor" (Ibid, p. 346).

C) In sonnets, he also acts in such a way that he gives the sonnet an independent character and recognizes it as a noteworthy frame. There is no doubt that Saadi's genuity is in the field of sonnet, he developed the



Persian sonnet so that it can replace the ode. A large number of Persian sonnet writers follow him as the pioneer in romantic sonnet. In relation to Saadi's position in sonnet writing Hakhamaneshi states that "Saadi is more an inventor of the Persian literature than the messenger of sonnet, as the major genre of the poetry. Before Saadi, the sonnets were generally the marginal grounds for the poets to describe the beauties of nature, spring and gardens, with the theme of beloved and love in the beginnings of the odes. Saadi not only does consider sonnet as an independent type of Persian poetry, but also makes it a rival against ode which was the most important type of poetry at the time and causes decline in its audience. This is an artistic revolution in the true sense" (Hakhamaneshi, 2535, p. 54).

D) In the field of literary prose, *Golestan* is the best work, so that, introducing imitators of this work itself requires the writing of an independent book. What has made Saadi's *Golestan* superior to similar works, and even all prose works in Persian literature, is Saadi's sharpness in writing this work to address the triple needs of language, time, and society and not to neglect any. Integration of traditional language capacities, deviation from the ill-fated prose of some contemporaries who created artifacts, paying attention to the characteristics of Iranian and Arabic languages and their artistic integration, establishing the Persian language standard, and so on, show Saadi's response to the linguistic needs of the Iranian people. Terms of time, Saadi causes the powerful continuation of Persian prose in an era that Persian language was threatened by the Mongols. He was able to preserve the desirable traditions of writing in a critically acclaimed work, such as *Golestan*, while applying innovation in this field, and these features met the temporal needs of the Iranian community. Regarding the needs of community, Khazaeli states that "the state of time caused a person rise from the Shiraz to familiarize ministers and authorities and common people with the policies of the country and the foundations of individual and collective ethics. He was no one except Saadi Shirazi who was a valued peacemaker, a master of morality and a leader of virtue, a lover of mercy and affection."

3. Finally, we should note Saadi's thought that has fascinated the world and guaranteed Saadi's immortality. On Saadi's thought and its features, there is a great deal

of scope not included in this study, and just to prove the magnitude of this thought, it suffices to know that his motto is on the entrance of the United Nations building that is:

*The sons of Adam are limbs of each other,  
Having been created of one essence.  
When the calamity of time affects one limb  
The other limbs cannot remain at rest.  
If you have no sympathy for the troubles of  
others,  
You are unworthy to be called by the name of a  
Human.*

Such an idea arose from the heart of the age when Iran and the world were involved in medieval thought and human beings thought of their own immediate and personal gain. Indeed, this thought is a miracle in the barren world of Saadi's era. It seems that Saadi knows everything that human being needs and wants to answer. This accountability, however, may seem non-normative. So, it can be said that Iran and the world took advantage of Saadi's works and thought and this made him to be popular and immortal. "Saadi has mastered all techniques and types of speech and was innovative in most of them. He is proficient in expressing love and affection and in explaining the ethical values. He is one of the best poets of Iran and may not be found in the world" (Zarinkou, 2000, p. 120). In the present study, we will only examine one of Saadi's linguistic performances to provide concrete examples of Saadi's superiority.

### *3.2 Pluralization Signs: Linguistic Delicacy in Saadi's Golestan*

Undoubtedly observing the morphological and syntactic points of any language is one of the most important factors in the immortality of that language. The Persian language has been invaded by various cultures and languages in its history, such as: Arabic, Turkish, Mongolian and European languages, but it has not lost its independence, thanks to enduring works such as Saadi's *Golestan*. So many great writers have arisen from Persian language, the writers who adhere to the principles and rules of this language, even in the most critical periods of Iranian history.

The Persian language was more endangered in the seventh century because of the Mongol invasion to Iran and the turmoil that devastated this ancient land. The entrance of Mongolian-Turkish vocabulary to the texts of this period and the tendency to technical, artifact styles, Arabicism being their apparent characteristics and targeted the Persian language authenticity more than

any other period. Saadi's *Golestan* played an important role in that era not to let this language decline. By writing *Golestan* and taking advantage of the delicacies of Persian language and linguistic traditions of the past, Saadi sought to preserve the power and glory of Persian language by trying to moderate the use of Arabic language and at the same time, bring this language to a height of glory and authority by taking advantage of its immense cultural reserves and artistic integration with other languages and cultures, especially the Arabic language. Khazaeli emphasizes that "*Golestan* has both maintained the style of Pahlavi, and incorporated Arabic manner by his taste and has enriched the Persian language" (Khazaeli, 1965, p. 5).

One of the methods that Saadi has followed in preserving the Persian language in the agitated conditions of the seventh century is to pay attention to vocabulary, morphological and syntactic rules derived from the heart of this language, which have many uses in *Golestan* context. One such example is the widespread use of Persian plural signs.

In the following parts of this study, first a list of plural words and their sign in *Golestan* is presented and then they are analyzed. Due to the amount of the book, this study just examined the preface and the first chapter of the *Golestan*, but the style of its prose and uniformity is so much that the results can be generalized to the entire *Golestan* and even to Saadi's works.

Marked plurals in Persian language are divided into two categories: 1) plurals with the "Ha" sign, and 2) Plurals with the "An" sign. Along with these two types of plural signs, Arabic plural forms, such as "Oun, In, At", are also used in Persian. Considering this, we first present in detail the plural nouns of the preface and the first chapter and finally analyze them:

#### *The Plurals and their Sign in the Preface of Golestan*

1- Persian words with the sign "Alef-Noon", 28 items: Bandegan (Servants) (3 times), Dostan (Friends) (4 times), Derakhtan (Trees) (4 times), Koshtegan (Killed) (2), Yaran (Fellows), Saheb-Delan (Enlightened) (2 times), Bi-Khabaran (unawares), Bicharegan (Poors), Padeshahan (Kings), Kehtaran (Commons), Zebardastan (skilled), Bozorgan (elders) (2 times), Nabinayan (the blinds), Nick-Bakhtan (Fortunates), Darvishan (Sufis) (3 times).

2- Persian words with the "Ha" sign, four items: Gofteha (words), Laleha (tulips), Miveha (fruits), Salha (years).

3. Arabic words with "An" sign, fifteen items: Alamian (scholars), Adamian (human beings), Akefan (Akifan), Vasefan (Describers), Ashegan (lovers), Modaeian (claimants), Hakeman (rulers), Aleman (scholars), Motealeghan (mutaealiqan), Hakiman (wises), Nazeran (observers), Hazeran (attendants), Mortaselan (rhetoric), Motraselan (writers), Johrian.

4. Arabic words with the "Ha" plural sign, one item: Beytha (verses)

5. Irregular Plurals, thirty-one items: Atfal (children), Ghodum (steps), Ashab (companions), Afwah (mouths), Nawader (anecdotes), Moluk (kings) (2 Times), Asar (effects), Ayam (days) (2 times), Albab (doors), Manabar (tribunes), Ghazban (judges), La'ali (pearls), Akaber (literacies), Afagh (horizons), Makarem, Akhlagh (ethics) (3 times), Havashi (margins), Davab (livestocks), A'ayan (lords), Olama (scholars), Avayeb (disadvantages), Jarayem (crimes), Amsal (tales), Seyar (travels), Abvab (doors), Favayed (benefits), Adab (practices).

6. Arabic feminine plural signs with "At" sign, four items: Kayenat (the universe), Mojoudat (creatures), Mansha'at (origins), Hekayat (anecdotes).

In addition to the above items, twenty-one plural Arabic nouns have been used in the preface sections that is not related to the scope of the present study.

#### *Plurals and their Signs in the First Chapter of Golestan*

1) Persian words with the Persian plural sign "An", forty-one items: Padeshahan (kings), Kheradmandan (wise men) (2 times), Chashman (eyes), Baradaran (brothers) (4 times), Mardan (men) (4 times), Inan (these) (2 times), Zanan (women), Svaran (riders), Honarmandan (artists), Bihonaran (non-artists), Darvishan (dervishes) (2 times), Dozdan (thieves) (3 times), Nikan (good people) (2 times), Gerdakan (walnuts), badan (bad people) (3 times), Bozorgan (elders), Pesaran (sons), Nikmardan (good men), Hamgenan (homogenous), Shourbakhtan (unfortunates), Doshmanna (enemies) (3 times), Douzakhian (hell beings), Bazovan (arms), Oftadegan (Fallen), Vziran (ministers).

2) Arabic words with the plural "An" plural sign, seven items: Modaberan (the wise), Salehan (the righteous), Aghelan (the wise), Moghbelan (accepted), Houran, Varesan (inheritors).



3) Arabic words with the “Ha” plural, sign one item: Ozvha (members).

4) Irregular plural nouns, five items: Vozara (ministers), Abna (people) (2 times), Moluk (kings) (5 times), Hokama (sages) (3 times), Arkan (pillars), Atraf (around), Boldan (countries), Makayed (tricks), (2 times), Mamalek (kingdoms), Nodama (regretfuls), Adab (rituals), Shamayel (icons), Obash (mobs), Asar (artifacts), Ayam (days), A’aza (member).

5) The number of Arabic words in the Arabic parts of the first chapter is also three, which shows that, unlike preface, Saadi devotes less to Arabic writing. The reason for this feature can be found in the traditions of writing preface and introduction in Persian prose text, which are often influenced by Arabic books’ prefaces and also the religious atmosphere that cause them to be linked to the Arabic language. However, Saadi's Arabism in the preface is so moderate that it is not difficult for most Persian speakers to understand Arabic sentences and poetry. This becomes more evident when the preface of *Golestan* is compared with the introduction of some books such as the *Hamidiye* or the *History of Vassaf*.

Extracting and examining the plural nouns and their signs in the preface and the first chapter yields some results. It shows that Saadi adhered to the Persian language and its command in the use of pluralization signs, and he has also succeeded in inducing his intended meanings in the form of these plural nouns such that:

1. No Persian words were pluralized with Arabic signs, and in contrast, significant Arabic words were pluralized with Persian plural signs. This feature is highlighted when the Arabicism of the texts of this period are examined. Considering the examples of Khaghani, Jowani, and Vassaf’s prose, who wrote in the preceding era, in the contemporary and after the Saadi's era respectively, it seems that Saadi changed the conventional style of prose writing of which Arabicism and using Arabic words and pluralization signs have been a characteristic, and sought to revive the authenticity of the Persian language belonging a balance to it.

This characteristic of Saadi's language is surprising when examined with his knowledge of Arabic language. That is, in spite of his mastery in Arabic language and literature, he did not abandon the Persian language at once, but tried to save the Persian prose from unnecessary Arabic

words. Saadi's mastery in Arabic language and literature is clear from these statements by Ehsan Abbas: “It is surprising that one who has spent many years in the Nezamieh and Mostansarieh schools and dealt with oral and written Arabic and learned the Qur'an in such a way that its language has become an integral part of its cultural nature, could resist using less Arabic words in his writing, because for such a speaker who is proficient in the Arabic language as well as in the Qur'an, it is so easy to write Arabic poetry” (Saadi Shirazi, 1372, p. 12). This means that Saadi has never been willing to put aside the language to which he has a rich and emotional connection. So, despite his mastery in the Arabic language and contrary to the conventional practices of his era, not only did he support the Persian language, but also strived to set a standard for writing in this great language. Such a criterion is also evident in the selection of Persian pluralization signs even for Arabic words.

2. In making plural words, he acts according to the criteria of Persian language. It can be said that he sets a right criterion for making plural words in standard Persian language. In other words, he has used the plural sign "An" for animate and the plural sign "Ha " for inanimate entities which is a point emphasized currently in the Persian grammar rules; that is, “among the nouns that become plural with “Ha” sign in Persian are concrete nouns and the name of solid stuffs. The name of humans and animals usually become plural with “An”. The name of the plants become plural with both signs (Anvari and Ahmadi Givi, 1991, p. 87-86).

3. All of Saadi's irregular plural nouns include those which are very popular in Persian literature and are very easy to understand for Persian-speaking audience. Saadi has tried to decrease the need for Arabic plurals by choosing Persian words. Therefore, by carefully selecting the vocabulary and using Persian plural signs, none of the Persian words in *Golestan* are used with the irregular or feminine pluralization signs of Arabic in comparison with the artifacts that used irregular plural nouns such as Darvishan (dervishes), Dahaghin (peasants), Basatin (orchards), Asatid (masters), etc. without considering the Persian language standards. Hence, one of the most difficult factors of the Saadi era prose texts, which is the use of the difficult Arabic irregular plurals, has disappeared in *Golestan* prose. A comparison between *Golestan's* prose with the sentences quoted in the preceding pages by Khaghani, Jowani

and Vassaf can show this clearly. Comparison of *Golestan* prose with the prose of writers such as Khaghani, Jowaini, and Wasaf can reveal this feature of *Golestan*.

4. The Arabic feminine pluralization signs are also of little use in Saadi's *Golestan*, and those few words also include the signs that are accepted in Persian language. The use of Persian plural signs for these words makes their fluency and pronunciation harder. For example, words such as Kayenat (the universe), Mojoudat (creatures), Mansha'at (origins) are cases in which the use of Persian plural signs such as "H-Alef" or "Ya-Noon" makes them difficult to pronounce. Therefore, it can be said that Saadi has tried to select the signs that do not compromise the fluency and ease of pronunciation of the words and observes the rhythmic state of words. A point that is emphasized in today's grammar books is that "the ease of pronunciation and rhyme of the word are not effective in making the words plural with "Ha" or "An" (Anvari and Ahmadi Givi, 1370, p. 87).

5. Saadi has sometimes tried to make Persian sense in the Arabic words by pluralizing them with Persian signs. Although the examples of such plurals are few rare, but these few words are accepted in Persian literature; however, it is contrary to the rule stating that pluralization of words does not favor the pluralization of Arabic words with Persian signs and "it should be avoided unless necessary" (Najafi, 1384, p. 140). Saadi's suggestion has been accepted by the Persian-language speakers and is in use today. Among these words is the word "Houran" (nymphs) which is itself a plural word, but it is pluralized with the Persian "An" sign, as if the word has lost its value of being plural in Persian.

*The one who is full, do not like thy bread,  
The one that you consider ugly is my beloved  
For the nymphs the hell is I'raf  
From hell beings ask that I'raf is heaven (Saadi Shiraz, 1991, p. 74)*

The word "hour" is the plural of "Houra", meaning black eyes with white body. The dictionary definition of the word says: "But in Persian it is used in the singular sense and is to be pluralized with the Persian plural sign [Houran]" (Dekhoda, 1998, p. below "Houran"). The examples cited in the dictionary under the word "houran" are often from Saadi, and there is just one verse from Nezami that indicates that this word was used before Saadi, and he made its use common.

6. Saadi's plural nouns are often of human beings and their belongings. This also indicates that man, in the general sense without any color or definite boundary, is the center of Saadi's thought. He seeks to release the neglected person from anonymity in Persian literature and along with the common naturalism, make it the subject of his thought. This might be to direct audience's attention to the human kind, and solve human problems in all ages, and in this sense, Saadi's point of view is outstanding, though much neglected by researchers. The proof for this claim is the multiplicity of the use of the "An" plural sign in *Golestan*, which is the sign of pluralization of the animates, especially humans.

#### 4. Sum Up

The mystery to Saadi's perpetuity must be sought in his ingenuity in understanding the needs of time, language and society. He knows the needs of his time and is aware of the needs of his community. He is well aware that Persian language was threatened by the turmoil of the Mongols and the extreme use of Arabic language and consequently, the complex style of that time's contemporary writers. So, he tried to respond appropriately to the needs of his era. The response which has not only worked in his time, but also has been effective till today and has become a benchmark for the Persian language and Iranian culture. Long and mature thought, firm and hard language, and careful observance of literary and rhetorical delicacies and arts, are the backbone of his works perpetuity. Meanwhile, Saadi's accurate knowledge of Persian language and its capacities has made his works a model for writing and the criterion for knowing good and bad in Persian language. He was so careful in using Persian syntax that in the context of Arabicism in the Mongol era, there is not the slightest deviation from the rules of the Persian language in his works. One of the examples of Saadi's adherence to the principles and rules of the Persian language is the precise observance of the rules for the use of pluralization signs. While Saadi's contemporary writers' prose is full of irregular, feminine, and other plural signs of Arabic language, he has attempted to revive the Persian plural signs, and even by using the Persian plural signs for foreign words, has given the foreign words a Persian spirit and thus, has maintained the formal and syntactic independence of the Persian language. It is undoubtedly because of Saadi's intelligence that the Persian language



was saved from the danger of being annihilated, and now has reached to the present generation gaining worldwide acclaim as a splendid language with pure literature. It is no exaggeration to say that Saadi's perpetuity resulted from his genuity.

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