

**SADI SHERAZI'S LIFESTYLE AND HIS WORKS:
"GULISTON" AND "BOSTON"**

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Abstract: This article is the about Sadii Shirazi and his works. This investigation was conducted by researching information about developmenting of Sherazi literature. As part of our article we have to focus on Sherazi literature.

Key word: literature, works, writings, Sherazi, books, developmenting, tradition.

Introduction:

Saadi Shīrāzī,^[2] better known by his pen



*"An enemy to whom
you show kindness
becomes your
friend, excepting
lust, the indulgence
of which increases
its enmity."*

Saadi

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name **Saadi** (/ˈsɑːdi/;^[3] Persian: سعدی, romanized: Saʿdī, IPA: [sæpˈdiː]), also known as **Sadi of Shiraz** (سعدی شیرازی, Saʿdī Shīrāzī; born 1210; died 1291 or 1292), was a Persian poet and prose writer^{[1][4]} of the medieval period. He is recognized for the quality of his writings and for the depth of his social and moral thoughts. Saadi is widely recognized as one of the greatest poets of the classical literary tradition, earning him the nickname "The Master of Speech" or "The Wordsmith" (استاد سخن ostâd-e soxan) or simply "Master" (استاد ostâd) among Persian scholars. He has been quoted in the Western traditions as well.^[1] His book, *Bustan* has been ranked as one of the 100 greatest books of all time by *The Guardian*.^[5]

Material: Sa'di's best known works are *Bustan* (The Orchard) completed in 1257 and *Gulistan* (The Rose Garden) completed in 1258.^[6] *Bustan* is entirely in verse (epic metre). It consists of stories aptly illustrating the standard virtues recommended to Muslims (justice, liberality, modesty, contentment) and reflections on the behavior of dervishes and their ecstatic practices. *Gulistan* is mainly in prose and contains stories and personal anecdotes. The text is interspersed with a variety of short poems which

contain aphorisms, advice, and humorous reflections, demonstrating Saadi's profound awareness of the absurdity of human existence. The fate of those who depend on the changeable moods of kings is contrasted with the freedom of the dervishes.^[6]

Regarding the importance of professions Saadi writes:^[7]

O darlings of your fathers, learn the trade because property and riches of the world are not to be relied upon; also silver and gold are an occasion of danger because either a thief may steal them at once or the owner spend them gradually; but a profession is a living fountain and permanent wealth; and although a professional man may lose riches, it does not matter because a profession is itself wealth and wherever you go you will enjoy respect and sit on high places, whereas those who have no trade will glean crumbs and see hardships.

Saadi is also remembered as a panegyrist and lyricist, the author of a number of odes portraying human experience, and also of particular odes such as the lament on the fall of Baghdad after the Mongol invasion in 1258. His lyrics are found in Ghazaliyat (Lyrics) and his odes in Qasa'id (Odes). He is also known for a number of works in Arabic.

In the Bustan, Saadi writes of a man who relates his time in battle with the Mongols:^[8]

In Isfahan I had a friend who was warlike, spirited, and shrewd....after long I met him: "O tiger-seizer!" I exclaimed, "what has made thee decrepit like an old fox?"

He laughed and said: "Since the days of war against the Mongols, I have expelled the thoughts of fighting from my head. Then did I see the earth arrayed with spears like a forest of reeds. I raised like smoke the dust of conflict; but when Fortune does not favour, of what avail is fury? I am one who, in combat, could take with a spear a ring from the palm of the hand; but, as my star did not befriend me, they encircled me as with a ring. I seized the opportunity of flight, for only a fool strives with Fate. How could my helmet and cuirass aid me when my bright star favoured me not? When the key of victory is not in the hand, no one can break open the door of conquest with his arms.

The enemy were a pack of leopards, and as strong as elephants. The heads of the heroes were encased in iron, as were also the hoofs of the horses. We urged on our Arab steeds like a cloud, and when the two armies encountered each other thou wouldst have said they had struck the sky down to the earth. From the raining of arrows, that descended like hail, the storm of death arose in every corner. Not one of our troops came out of the battle but his cuirass was soaked with blood. Not that our swords were blunt—it was the vengeance of stars of ill fortune. Overpowered, we surrendered, like

a fish which, though protected by scales, is caught by the hook in the bait. Since Fortune averted her face, useless was our shield against the arrows of Fate.

Result: In addition to the Bustan and Gulistan, Saadi also wrote four books of love poems (ghazals), and number of longer mono-rhyme poems (qasidas) in both Persian and Arabic. There are also quatrains and short pieces, and some lesser works in prose and poetry.^[9] Together with Rumi and Hafez, he is considered one of the three greatest ghazal-writers of Persian poetry.^[10]

Discussion: Saadi distinguished between the spiritual and the practical or mundane aspects of life. In his Bustan, for example, spiritual Saadi uses the mundane world as a spring board to propel himself beyond the earthly realms. The images in Bustan are delicate in nature and soothing. In the Gulistan, on the other hand, mundane Saadi lowers the spiritual to touch the heart of his fellow wayfarers. Here the images are graphic and, thanks to Saadi's dexterity, remain concrete in the reader's mind. Realistically, too, there is a ring of truth in the division. The Sheikh preaching in the Khanqah experiences a totally different world than the merchant passing through a town. The unique thing about Saadi is that he embodies both the Sufi Sheikh and the travelling merchant. They are, as he himself puts it, two almond kernels in the same shell.

Saadi's prose style, described as "simple but impossible to imitate" flows quite naturally and effortlessly. Its simplicity, however, is grounded in a semantic web consisting of synonymy, homophony, and oxymoron buttressed by internal rhythm and external rhyme.

Chief among works influenced by Saadi is Goethe's West-Oestlicher Divan. Andre du Ryer was the first European to present Saadi to the West, by means of a partial French translation of Gulistan in 1634. Adam Olearius followed soon with a complete translation of the Bustan and the Gulistan into German in 1654.

In his Lectures on Aesthetics, Hegel wrote (on the Arts translated by Henry Paolucci, 2001, p. 155–157):

Pantheistic poetry has had, it must be said, a higher and freer development in the Islamic world, especially among the Persians ... The full flowering of Persian poetry comes at the height of its complete transformation in speech and national character, through Mohammedanism ... In later times, poetry of this order [Ferdowsi's epic poetry] had a sequel in love epics of extraordinary tenderness and sweetness; but there followed also a turn toward the didactic, where, with a rich experience of life, the far-traveled Saadi was master before it submerged itself in the depths of the pantheistic mysticism taught and recommended in the extraordinary tales and legendary narrations of the great Jalal-ed-Din Rumi.

Alexander Pushkin, one of Russia's most celebrated poets, quotes Saadi in his work Eugene Onegin, "as Saadi sang in earlier ages, 'some are far distant, some are dead'."^[11] Gulistan was an influence on the fables of Jean de La Fontaine.^[6] Benjamin Franklin in one of his works, DLXXXVIII A Parable on Persecution, quotes one of Saadi's parables from Bustan, apparently without knowing the source.^[12] Ralph Waldo Emerson was also interested in Saadi's writings, contributing to some translated editions himself. Emerson, who read Saadi only in translation, compared his writing to the Bible in terms of its wisdom and the beauty of its narrative.^[13]

The French physicist Nicolas Léonard Sadi Carnot's third given name is from Saadi's name. It was chosen by his father, Lazare Carnot, because of his great interest in Saadi and his poems.

Voltaire was thrilled with his works, especially Gulistan; he enjoyed being called "Saadi" as a nickname among his friends.

U.S. President Barack Obama quoted the first two lines of this poem in his New Year's greeting to the people of Iran on March 20, 2009, "But let us remember the words that were written by the poet Saadi, so many years ago: 'The children of Adam are limbs to each other, having been created of one essence.'"^[14]

In 1976, a crater on Mercury was named in his honor.^[15]

Conclusion:

The story of the man and a thirsty dog

In a desert, a man found a dog that was dying from thirst. Using his hat as a bucket, he fetched water from a well and gave it to the helpless animal.

The prophet of the time stated that God had forgiven the man his sins because of his kindly act.

Reflect, if thou be a tyrant, and make a profession of benevolence.

He who shows kindness to a dog will not do less towards the good among his fellows.

Be generous to the extent of thy power. If thou hast not dug a well in the desert, at least place a lamp in a shrine.

Charity distributed from an ox's skin that is filled with treasure counts for less than a dinar given from the wages of toil. Every man's burden is suited to his strength - heavy to the ant is the foot of the locust. Do good to others so that on the morrow God may not deal harshly with thee.

Be lenient with thy slave, for he may one day become a king, like a pawn that becomes a queen.

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