

Stylistics and the analysis of an ode by Sa'di, a Persian poet

Dr. Esmail Zare-Behtash¹, Dr. Fatemeh Elhami² & Farzaneh Safarzadeh³

Abstract

The main idea of this paper is stylistics, a branch of linguistics concerned with the study of written language including literary texts. It helps to foster interpretative skills and provides students with a method of scrutinizing texts. The aim of this study is to analyze the features of stylistic framework proposed by Professor Blake in *An Introduction to the Language of Literature* against the ode 169 of Sa'di, one of the greatest figures in classical Persian Literature, highly respected for his *ghazals*. Blake in his book investigates literary texts from different points of view such as sentence structure, noun groups, other groups involved verb groups and adverb groups, vocabulary, sound and pattern, pragmatics and literary text, and finally cohesion. The results of the study show how this poem is well organized and considerable both within the sentence and beyond the sentence. The poem has much been textured in its cohesion. Although it seems to be an uncomplicated poem, it has many features which link with other parts of the poem.

Keywords: stylistics, Sa'di, *ghazal*, sentence structure, sound patterns, vocabulary, pragmatics, cohesion

The main idea of this paper is stylistics. Stylistics has been considered a developing and controversial field of study for several decades. There are different definitions of stylistics but *Collins English Dictionary* provides a more intricate definition of stylistics as "a branch of linguistics concerned with the study of characteristic choices in use of language, especially literary language, as regards sound, form, or vocabulary, made by different individuals or social groups in different situations of use" (as cited in Ghazal, 2011). Richards and Schmidt (2002, p.523) defined stylistics as follows: "the study of that variation in language which is dependent on the situation in which the language is used and also on the effect the writer or speaker wishes to create on the reader or hearer".

Carter (1996) points that stylistic analysis helps to foster interpretative skills and provides students with a method of scrutinizing texts, 'a way in' to a text, opening up starting points for fuller interpretation. From a teaching point of view, students learn to open a text explicitly and consciously. A pedagogically sensitive stylistics can give students increased confidence in reading and interpretation." (As cited in Timucin, 2010) Why should we do stylistics? To do stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, as observed; exploring language offers a substantial purchase on our understanding of (literary) texts. With the full array of language models at our disposal, an inherently illuminating method of analytic inquiry presents itself. This method of inquiry tells us about the 'rules' of language because it often explores texts where those rules are bent, distended or stretched to breaking point. (Simpson, 2004).

¹Associate Professor of English Literature ²Assistance Professor of Persian Literature, Chabahar Maritime University, behtash@cmu.ac.ir

³ F. Safarzadeh MA student of TEFL, Chabahar Maritime University, f.safarzadeh@cmu.ac.ir, corresponding author: behtash@cmu.ac.ir

The aim of this study is to analyze the features of stylistic framework proposed by Professor Blake in his book *An Introduction to the Language of Literature* against the ode 169 of Sa'di which is one of the famous *ghazals* in his collection of odes called *Badayi'*. Before proceeding on to the main purpose, we have to know who Sa'di is, and what his best-known work and style are and what some outstanding features of *ghazals* are.

Sa'di, by name of *Musharrif al-Din ibn Muṣliḥ al-Din* (was born at Shiraz, Iran about A.D. 1184 and died more than a centenarian in A.D. 1291), Persian poet, one of the greatest figures in classical Persian literature. He also remembered as a great panegyrist and was highly respected *ghazal* writers. Sa'di's best-known works are the *Bustān* (1257; The Orchard) and the *Golistān* (1258; The Rose Garden) (Browne, 1977). The *Bustān* is entirely in verse (epic meter). The devout spirit by which Sa'di was characterized throughout his life is revealed in every page of the book. In the *Bustān* the humor is more restrained; its place is taken by a more sober reasoning of the duties of mankind toward the Deity and toward their fellow men. Devotion to God and the inflexibility of Fate are the underlying texts of every poem, and the ideality of the one and the stern reality of the other are portrayed in language the beauty of which, it is to be feared, the English rendering does not always adequate. The *Gulistān* is mainly in prose and contains stories and personal anecdotes. In the *Gulistān*, Sa'di gave free rein to the quaint humor which for many centuries has been the delight of the Eastern peoples, and which an ever-increasing body of English readers is learning to appreciate and admire (Edward, 2010). Sir William Jones (1746-94), who was "a poet, a jurist, a polyhistor, a classicist, and an indefatigable scholar found the Persian language "rich, melodious, and elegant and suggested reading Sa'di's *Golistān* along with its translation. Translations of Persian poets like Ferdowsi, Hafiz, and Sa'di "enjoyed a tremendous vogue in England, exercising a strong influence on poets like W. S. Landor, Southey, Byron and Moore." Sa'di's *Golistān* was the first literary work translated into English by Stephen Sullivan in 1774 (Zare-Behtash, 1994).

Sa'di is also known for a number of works in Arabic. He is considered as inferior to no Persian poet, not even Hafiz. As Browne (1977) mentioned, Sa'di's other works are to be found in *Ghazaliyāt* ("Lyrics") and his odes in *Qaṣā'id* ("Odes") but besides these his *Kulliyāt*, or Collected Works, comprise Arabic and Persian *qasidas*, threnodies (*marāthel*), poems partly in Persian and partly in Arabic (*mulamma'āt*), poems of the kind called *tarji'-band*, *ghazals* or odes, arranged in four groups, viz., early poems, *Tayyibāt* (fine odes), *Badayi'* (cunning odes), *Khawātim* (signet-rings or gems).

The thirteenth century in Persian literature marks the ascendancy of lyric poetry with the consequent development of the *ghazal* into a major verse form. This style is often called Araqi (Iraqi) style, (western provinces of Iran were known as Persian Iraq (Araq-e-Ajam)) and is known by its emotional lyric qualities, rich meters, and the relative simplicity of its language. Poets such as Sana'i and Attar, Khaqani Shirvani, Anvari, and Nizami, were highly respected *ghazal* writers. However, the elite of this school are Rumi, Sa'di, and Hafiz Shirazi (Shamisa, 1996). It is worth mentioning the classical Persian poetry is divided into following three major literary styles. The Persian poetry of the earlier age got the name of Khorasani style. The middle-age Persian poetry was named after another region, Araq-e-Ajam. The last classical style of Persian poetry emerged and flourished in Indian Sub-Continent and was named after Indian style.

The features of a *ghazal* in Persian, Arabic, Urdu, and Hindi according to Doty (1996) are as follows: A *ghazal* is a series of verses (*beyt*). Each verse is an independent poem consisting of two hemistiches (*mesra'*) with a distinct caesura between them, although a thematic continuity may develop. This feature leads to "jumps" between verses (couplets). What in English is a couplet in Persian is one long line with a strong caesura with traditional themes that focus on romantic love and mysticism. Both lines of the first couplet called the "*matla*" and the second line of each succeeding verse have the same rhyme (*qafia*) and refrain (*radif*). The refrain is the same word or short phrase or even a syllable. The first verse *matla'* introduces a scheme, made up of a rhyme followed by a repeated phrase *radif*. The final verse (*maqta'*) usually includes the poet's signature in it referring to the author in the first or third person, and frequently including the poet's own name or a derivation of its meaning (conventionally known as *takhallus*).

As already said the purpose of this study is to examine the features of a *ghazal* of Sa'di in all its stylistic frameworks. Shamisa (1994) states that in order to analyze a text from stylistic point of view, the most practical way is to analyze it from three aspects: literally level, philosophical level and literary level. Literally or linguistics level subdivided into syntactical, lexical and phonological level; philosophical level deals with the fact that if the text is subjective or objective; if it is grief-oriented or joy oriented; if it is rational or love-oriented; and literary level concerns with eloquence such as simile, Metaphor, allusion, and symmetry.

Blake (1990), in his book *The Language of Literature*, investigates a literary texts from different point of view such as sentence structure, noun groups, other groups involved verb groups and adverb groups, vocabulary, sound and pattern, pragmatics and cohesion. Integrating these two frameworks, we consider sentence structure, noun group, other group and vocabulary under literally level; pragmatics under philosophical level; and sound and pattern and cohesion under literary level. The current poem, in its original Persian form with its transliteration accompanied with its English translation, is one of the famous ghazals in *Badayi'*. Odes in *Badayi'* have much in common with those of the Golistān and Bustan, but the proportion between the ethical and mystical elements is not the same. The seodes have been translated by the late Sir Lucas White King, Professor of Arabic and Persian in the University of Dublin.

2. چه خیال ها گذر کرد و گذر نکرد خوابی <i>Che khiyāl̄hā gozar kard-o gozar nakard khābi</i>	1. سر آن ندارد امشب که بر آید آفتابی <i>Sar-e ān nadārad emshab ke barāyad āftābi</i>	First Verse
2. How many thoughts have passed through my mind, but not a wink of sleep crossed my eyes.	1. Does this night not wish the sun to rise?	
4. بزه کردی و نکردند مودنان ثوابی <i>Bezeh kardi-o nakardand mo'zenān savabi</i>	3. به چه دیر ماندی ای صبح که جان من برآید <i>Be che dir māndi ey sobh ke jān-e man barāyad</i>	Second Verse
4. You have neglected a religious duty, and the muezzins have failed to earn their (due) rewards.	3. Why have you delayed (your coming) so long. O morning! That I am reduced to (such) despair?	
6. همه بلبلان بمرند و نامند جز غرابی <i>Hame bolbolān bemordand-o namānd joz ghorābi</i>	5. نفس خروس بگرفت که نوبتی بخواند <i>Nafas-e khorus begreft ke nobati bekhānad</i>	Third Verse
6. Are all the nightingales dead, and is it only the raven that remains alive?	5. Has the cock chocked that it does not crow the summons of dawn?	
8. که به روی دوست ماند چو برافکند نقابی <i>Keh be ruy-e doust mānad cho barāfkanad negābi</i>	7. نفعات صبح دانی ز چه روی دوست دارم <i>Nafahāt sobh dāni zeh che ruy doust dāram</i>	Fourth Verse
8. That is because it resembles my beloved's face when she throws off her veil.	7. Do you know why I love the fragrant breeze of dawn?	
10. که در آب مرده بهتر که در آرزوی آبی <i>Keh dar āb morde beh tar ke dar ārezuy-e ābi</i>	9. سرم از خدای خواهد که به پایش اندر افتد <i>Saram az khodāy khāhad keh beh pāyash andar oftad</i>	Fifth Verse
10. for, it is better to be drowned in water than (to die) of longing for it.	9. My head wishes to God that it might fall at her feet;	
12. مگسی کجا تواند که برافکند عقابی <i>Magasi kojā tavānad keh barāfkanad oghābi</i>	11. دل من نه مرد آنست که با غمش بر آید <i>Del-e man na mard-e ānast keh bā ghamash barāyad</i>	Sixth Verse
12. How can a fly overcome an eagle?	11. My heart is not fit to triumph in the struggle with her love;	
14. تو به دست خویشان کن اگر مکنی عذابی <i>Tow be dast khishtan kon agarm koni azābi</i>	13. نه چنان گناهکارم که به دشمنم سپاری <i>Na chenān gonāhkāram keh beh doushmanam sepāri</i>	Seventh Verse
14. If Thou punish me, (then) do it with Thine own hands.	13. I am not so guilty that Thou shouldst hand me over to my foe;	
16. عجب است اگر نگردد که بگردد آسیابی <i>Ajab ast agar nagardad keh begardad āsiābi</i>	15. دل همچو سنگت ای دوست به آب چشم سعدی <i>Del hamcho sangat ey doust behāb-e chashm-e sa'di</i>	Eighth Verse
16. Were not moved by Sa'di's tears, for they would even turn a mill.	15. O Beloved! It would indeed be strange if Thy stony heart	
18. که هزار بار گفتی و نیامدت جوابی <i>Keh hezār bār gofti-o nayāmadat javābi</i>	17. برو ای گدای مسکین و دری دگر طلب کن <i>Boro ey geday-e meskin-o dari degar talab kon</i>	Ninth Verse
18. For you have petitioned a thousand times (at Her door) without receiving any reply.	17. Be off, poor beggar! And seek another door,	

1. Sentence Structure

Syntax and sentence structure are the best issue to start with since this leads straight to the heart of a text by exposing its structure. According to Blake (1990), the structure may be looked at in three ways: The clause elements which goes to make up each sentence; the presentation of the content in theme/ rheme; and the wider organization of each sentence into declarative, interrogative, or imperative patterns.

Analyzing this poem of Sa'di from these three points of view is the aim of this part. Each sentence consists of clause elements, of which in English there are five: subject (S), predicator (P), object (O), complement (C), and adjunct (A). Not every sentence will contain all elements, but at least a subject and predicator. In Persian, sentences also consist of these clause elements but the position of each element might be different.

For example, the position of direct object in English is realized by means of a position relative to the verb i.e., usually immediately following the verb. In Persian this syntactic function is realized by means of /-ra/ ending and in certain cases by means of a position relative to the verb i.e., usually immediately preceding a verb in the absence of indirect object (Yarmohammadi, 2009). While in English a sentence may contain at least a subject and predicator, in Persian a sentence may contain at least a predicator. In the Persian language, personal endings are used to mark the person, the number. Therefore, from the technical point of view, a verb and the appropriate personal ending may be considered a complete sentence or at least a clause e.g., *raftam* (I went) which consists of *raft* and personal ending *am* (Vahidian, 2004). There is not any specific rule according to the number of sentences in each verse and this poem is not an exception. Each verse may consist of none, one, two or more sentences.

This poem of Sa'di like all *ghazals* consists of a series of rhymed verses, each symmetrically divided into two hemistichs (*misra'*). The poem has nine verses and each verse contains two hemistichs and each hemistich has two sentences. This poem consists of 36 sentences and 3 quasi-sentences altogether. Each full verse is end-stopped, with the ending marked by a rhyme. For example in the first verse, *sar-e ān nadārad emshab, ke barāyad āftabi, che khibyālba gozar kard-o, gozar nakard kbābi*, consist of four sentences. In the first sentence, *emshab* (this night) is subject, *sar-e ān nadarad* (not wish) is predicator. *Āftab* (sun) S, *barāyad* (to rise) P in second sentence, *che khibyālba* (thoughts) S, *gozar kard* (have passed) P in third sentence, and *kbābi* (a wink of sleep) S, *gozarnakard* (not crossed) P are subjects and predicators of the fourth one. In first verse, the word *ke* (that, which) is conjunction connecting main clause to subordinate clause. The second hemistich has a parallel structure in which coordinating conjunction *va* (and) (pronounced as "o" while reading) connects the clause *khibyālba gozar kard* to the clause *gozar nakard kbābi*. So the first hemistich provides a syntactic organization PS (conj) PS and the second one provides SP (conj) PS. The second verse has a quasi-sentence, *ey sobh* (O morning) which acts as an independent sentence. This verse commences with the wh-question *be che* (why) and it also consists of four sentences. In first hemistich *ey sobh* S, *dir māndi* (you delayed) P, *ke* subordinate conjunction, *jān-e man* S, *bar āyad* P. Second hemistich has two complete sentences. In the first sentence (*tow*) *bezeh kardi*, the subject *tow* (you) is omitted and the personal ending *-i* is attached to the verb (*kard*) and takes the role of subject. In second sentence *nakardand* is P, *mo'zzenan* is S, and *savāb* is O.

Complement and object do not normally occur together, because each tends to be associated with a different kind of verbs. In English, complements for example, occur with verbs like the verb *tobe*. In Persian, complement (*mosnad*) is also presented with the verb *tobe* like *ast* (is) and it is similar to English in this way. The first hemistich of the sixth verse, *del-e man na mard-e ān ast ke bā ghamash barāyad* (my heart is not fit to triumph in the struggle with her love) contains complement. This sentence also consists of a main clause, *del-e man na mard-e ān ast* and a subordinate clause *ke bā ghamash barāyad* in which the subordinate clause contain a prepositional phrase *bā ghamash* in Persian known as *motamem*. The main clause can be rewritten as *del-e man mard-e ān nist* (*na ast*) in which *del-e man* is subject, *mard-e ān* is complement and *is* is the predicator. So the structure of the sixth verse would be SCP (conj) COP, SP (conj) PO.

The second way of analyzing the sentence structure refers to presenting content in theme/rheme format. While in English, the theme is the first clause element in any sentence and the rheme is the rest of the sentence without the theme, in Persian the theme (*nahād*) always is the subject and it might be placed either in first clause of the sentence or in middle of the sentence and rheme (*gozāre*) is speech element expressing an idea about the subject (Vahidian, 2004; Anvari, 1995). As a general rule the subject of most sentences is likely to be at the beginning, but naturally in literature this combination may be broken for example in the first verse of this poem of Sa'di, the first sentence, *sar-e ān nadārad emshab ke barāyad āftabi* can rewrite as *emshab sar-ān nadārad ke āftabi barāyad* of which *emshab* is the theme of the sentence and the rest is the rheme.

In first sentence of second hemistich *che khibyālba* is theme and *gozar kard* is rheme but in second sentence *kbābi* is the theme presented at the end and *gozar nakard* is the rheme. As mentioned before, in Persian the verb individually shows the number and person and it does not necessarily need its subject (theme) to be stated, unless for emphasis or to determine exactly the subject (in third singular), or to keep the rhythm in the poem e.g., in seventh verse all the themes are omitted except the third one which contains a theme *tow* (you). The *-am* suffix in *agaram* (if thou me) which takes the role of the O, has been attached to *agar* (if) to keep the rhythm of poem.

According to Black (1990), to many speakers of the language the sentence might almost seem unnatural because of this rearrangement of the element, but it reflects an order which is not uncommon in literary text.

Each sentence has a structure which reflects the type of utterance intended by the speaker. Three structures are recognized: declarative which is when a statement is made; interrogative which reflects a question; and imperative which introduces a command. The first type has subject-predicator order, the second predicator- subject, and the third predicator only (Black, 1990). In Persian, in addition, there is another group of sentences known as surprising sentences.

In this poem the majority of the sentences are declarative. In first verse, *sar-e ān nadārademshab, ke barāyad āftābi* (line 1), *gozar nakard kbābi* (line 2), in second verse *bezeh kardi*, (You have neglected a religious duty), *nakardand mo'zenān savābi*, (the muezzins have failed to earn their due rewards, line 4), In third verse, *Nafase khorus begreft*, (the cock choked), *ke nobati bekbānad* (that it does not crow the summons of dawn) (line 5), *hamebolbolān bemordand* (all the nightingales dead) *namānd joz ghorābi*, (it is only the raven that remains alive, line 6), in fifth verse, *Saram az khoday kbābad* (My head wishes to God), *ke be pāyash andar oftad* (that it might fall at her feet, line 9), *Keb dar āb morde behtar* (for, it is better to be drowned in water) *ke dar ārezuy-e ābi* (than to die of longing for it) (line 10), first hemistich of sixth verse, *del-e man na mard-e ān ast* (my heart is not fit), *ke bā ghamash barāyad* (to triumph in the struggle with her love, line 11), the first hemistich of the seventh verse, *na chenān gonābkāram* (I am not so guilty) *keb be doushmanam sepāri* (that Thou shouldst hand me over to my foe) (line 13), the eighth verse, *del hamcho sangat ey doust be āb-e chashm-e sa'di* (line 15), *Ajab ast agar nagardad keb begardad āsiābi* (O Beloved! It would indeed be strange if Thy stony heart were not moved by Sa'di's tears, for they would even turn a mill) (line 16), and second hemistich of the last verse, *ke bezār bārgofti, nayamadat javābi* (For you have petitioned a thousand times (at Her door) without receiving any reply) are declarative statements.

There are three interrogative sentences in this poem. One is the first hemistich of second verse as it asks why you have delayed so long. O morning! (Be *cheb dir māndi ey sobh*), that I am reduced to such despair? (*keb jān-e man barāyad*, line 3). The expression *be che* or *barāye che* (why) in second line is an interrogative pronoun. The first hemistich of the fourth verse is an interrogative sentence too. This verse has two predicators and opens with the O (*nafabāt-e sobh*) and continues with *dāni* as the P, *ze che* as interrogative adjective, *rouy* as C and *doust dāram* as P. The sentence can be written as *āyā to midāni ke man cherā nafabāt sobh rā doust dāram?* (Do you know why I love the fragrant breeze of Dawn?, line 7). The word *āyā tow* (do you) is omitted and the predicator (*mi*)*dāni* (you know) act as a interrogative word. In second hemistich the poet replies his own question, *ke beruy-e doust mānad cho barafkanad neghābi* (That is because it resembles my beloved's face when she throws off her veil) (line 8) which is also a declarative sentence. The third interrogative sentence is second hemistich of the sixth verse, *magasi kojā tavānad ke beyafkanad oghābi* (how can a fly overcome an eagle?) (line 12). There are also three imperative sentences in this poem. One is second hemistich of the seventh verse. This hemistich consists of two clauses, the main clause, *tow be dast khistan kon* (do it with Thine own hands), and if clause, *agaram koni azabi* (If Thou punish me) (line 14) in which the verb *kon* (do) is an imperative verb. The subject of this if clause is omitted, because it does not act such an important role to be mentioned specifically. The two other are in the first hemistich of last verse in which *boro* (be off) and *talabkon* (seek) (line 18) are imperative sentences. The structure of this hemistich would be PS (conj.) OP.

The only exclamation sentence of this poem is the second hemistich of first verse *Che kbīyālbāgozar kard-o gozar nakard kbābi* (How many thoughts have passed through my mind, but not a wink of sleep crossed my eyes).

2. Noun Groups

According to Blake (1990), a noun group consists of up to five elements only one of which, the head, is an obligatory element. All the other elements are dependent upon the head and refer to it in some ways. In English two different kinds of words can appear before the head and they are called "determiner" and "modifier". The determiners belong to a closed class of words which in traditional grammar are classified in such categories as article, possessive adjective, demonstrative adjective or interrogative adjective. Modifiers on the other hand correspond closely but not entirely with adjectives. The unit which follows the head in noun group is referred to as a qualifier. In Persian the noun group also consists of a head and some dependent element known as prior and posterior dependent, both of them divided into some subcategories.

Prior dependents are the words before the head and posterior dependents are those after the head. The possibilities of noun group constituents are presented as follow (Afrashi, 2013).

1. **Proper name (and proper name):** a noun group can be only a proper name or several coordinated proper names e.g., *Hamid* or *Hamid* and *Majid*. They usually occupy the position of the possessives.
2. **Pronoun (and pronoun):** a noun group consists of a pronoun or some coordinated pronouns which they can form a whole NP on their own e.g., I or me and you. Pronouns also include quantifying pronouns (QPronouns) such as everyone and someone.
3. **Noun (and noun):** nouns on their own can form a NP e.g., *ketāb*(book), *ketāb va medād*(book and pencil).
4. **Noun and adjective:** a noun as a head and an adjective (in English known as modifier e.g., big house) can constitute a noun group e.g., *khāney-e bozorg* (big house), *kelas-edovvom* (second grade). It is worth mentioning that in Persian, adjectives can be both prior dependents and posterior dependents. Prior dependent adjectives include demonstrative adjective e.g., *in* (this), *ān* (that), numerical adjective e.g., *yek* (one), *dow* (two), ambiguous adjective e.g., *har* (each). Posterior dependent adjectives like *khoub* (nice) in *dokhtar-e khoub* (a nice girl). Ordinal numerical adjectives can be placed either before the noun as prior dependent e.g., *sevvomin otāgh* (the third room) or after the noun e.g., *khodkār sevvom* (the third pen).
5. **Noun and indefinite marker:** There is no definite article in Persian, only an indefinite one exists, which appears as an affix attached to the noun or adjective, such as *ketābi* (a book). A noun as a head and an indefinite marker (*yek* (one), *-i*) form a noun group. Indefinite marker comes before the head e.g., *yek mard* (one man) or follows the head e.g., *pesari* (a boy).
6. **Social deixis and noun:** the companionship of noun and social deixis i.e. doctor, master, uncle, Imam ends in NP constitution e.g., *ostad Mohammadi* (master Mohammadi), *amou Reza* (uncle Reza), *Imam Hossein*.
7. **Noun attributed to another noun:** sequence of two nouns or sequence of a noun and pronoun result in forming NP. The noun attributed to another noun known as *mozāf* and a noun to which another noun has been attributed takes the role of augend (*mozāfonelaib*) e.g., *ketab-e Maryam* (Maryam's book), *māshin-e man* (my car) The element joining the Persian noun phrase constituents to each other is the *ezafe* suffix. The *ezafe*, however, is usually pronounced as the short vowel /e/ and is therefore not marked in a written text, but it can be heard in spoken Persian.

It is time now to consider the noun groups in this poem of Sa'di. The fact that the sentences are short means that the noun groups are of necessity very brief. The first verse contains four noun groups. It begins with a simple noun group which has only a noun as head in it, *emshab*. The second noun group, *āftābi* (a sun) consists of *āftāb* as a head and indefinite marker *-i* as a posterior dependent. Second hemistich has NP *che khīyālā* in which *che* is an adjective and prior dependent; *khīyāl* is head and *hā* is a posterior dependent. It is worth mentioning that in Persian, *hā* and *ān* are suffixes turning singular nouns into plurals e.g., *khīyālā* (thoughts), *mardān* (men). The last NP in this verse is *khābi* (a wink of sleep) consisted of *khāb* as a head and indefinite marker *-i*.

The second verse also contains four noun groups. *Sobh* is a NP consisted of a simple noun group *sobh* which has only a noun as head in it; *jān-e man* is another noun group in which *jān* is head (*mozāf*) and man is augend and *-e* is the *ezafe* suffix. In second hemistich, *mo'zenān* (muezzins) in which *mo'zzen* is a head and *ān* is a plural suffix and posterior dependent and *savābi* (a reward) in which *savāb* is a head and *-i* as a posterior dependent include the noun groups of the second hemistich.

In the third verse there are four NP too. *Nafas-e khorous* consists of a head *nafas* and an augend *khorous* (cock); *nobati* contain a head *nobat* and an indefinite marker. The next noun group of this verse is *hame bolbolān*, with *bolbol* acting as a head followed by plural suffix and *hame* (all) as a prior dependent which is a quantifier. Quantifiers with the meanings of some (e.g., *ba'zi*), every (e.g., *hame*), any/no (e.g., *hich*) precede the head nouns. The last noun group in this verse is *ghorabi* (a raven).

Nafabāt-e sobh, *ze che rouy*, *rouy-e doust*, *neghābi* are the noun groups of fourth verse. The first one consists of a head *nafahe* and two posterior dependent, *āt* and *sobh*. *Nafabāt* (fragrant breeze) is a plural form of the word *nafahe* and the suffix *āt* is an Arabic suffix which combines with nouns to make them plural and *Sobh* is augend for *nafabāt*. In second NP, *zeche* is an interrogative adjective and *rouy* is a head. The third noun group also contains and *rouy* as a head and *doust* as augend. The last NP of this verse is *neghābi* which is alike the final noun groups of previous verses to keep the rhythm of the poem.

The fifth verse contains at least six noun groups. In the first hemistich *saram* (my head) is a NP of which *sar* is a head and the personal pronoun *am* is augend (*sar-e man*), *kebodāy* is another NP which has only one element *khoday* as a head, *pāyash* (at Her feet) is the other one consisted of two elements, the head *pāy* is a head and *ash* is augend as we can write it as *pay-e uo*. In the second hemistich *āb* is a noun group; *ārezūy-e ābi* consists of *ārezou* as head and *ābi* as augend. The word *ābi* itself consists of *āb* as a head and *-i* as an indefinite marker.

Del-e man, *mard-e ān*, *ghamash*, *magasi*, and *oghābi* are noun groups of the sixth verse that consist of head *del* and augend *man*, head *gham* and augend *ash*, head *magas* and an indefinite marker respectively. In the seventh verse, *gonāhkāram* (*gonāhkār* as a head and the suffix *am* as a posterior dependent) *doshman* (*doshman* as a head only) and the suffix *am* (me) means *marā* as a pronoun considered as another noun group attached to *doshman*, *to* (a pronoun that by itself considered as a noun group), *dast-e khishtan* (*dast* as a head and *khishtan* as an augend), the suffix *am* in the expression *agaram* again means *marā* as a pronoun stand by itself as a head, and *azābi* (*azāb* as a head and *-i* as an indefinite marker).

In the eighth verse *del-e sangat* of which *del* is a head and *sangat* is an augend, *doust* as head only, the expression *āb-e chashm-e Sa'di* contains two NPs of which *āb* is a head and *chāshm-e Sa'di* is a posterior dependent by itself consists of *chashm* as a head and *Sa'di* as an augend, *ajab*, *āsīyābi*. In the final verse, *gedāy-e meskin*, *dari degar* (*dar-e degar*) of which *dar* is a head and *-i* is an indefinite marker and *degar* is an augend and posterior dependent, *bezār bār* of which *bezār* is a head and *bār* as a posterior dependent, the suffix *at* in the expression *nayāmadat* (*nayāmad to rā*) as a pronoun, *javābi* constitute the noun groups of the rest of the poem.

3. The Other Groups

Although the noun group is the most important group in a sentence, we should not underestimate the significance of the verb group and the adverb and prepositional groups which accomplish the functions of predicator and adjunct respectively. In English each verb group consists of three elements: the auxiliary, the head, and the extension. The auxiliary is composed of limited number of verbs which qualify the meaning of the lexical verb which is the head of the group. The extension normally consists either of a single prepositional adverb or of a phrase which together with the head form an idiomatic expression different in meaning from that of the head (Blake, 1990). Vahidian (2004) and Anvari (1995) have mentioned three different groups of verbs in Persian, which are 'simple', 'preverbal', and 'compound'.

Simple verbs are composed of one word and are not capable of decomposing. In Persian the criterion for being a simple verb is determined according to its present tense root i.e., those verbs that their present tense consist of one morpheme would be simple e.g., the present tense root of the verb *didam* (I saw) is *bin* (see) which is a single morpheme. In this poem the verb *begreft* (choked), *bekhānad* (crow), *bemordand* (died), *namānd* (did not remain), *kehābad* (wishes), *beyafkanad* (overcome), *sepāri* (you hand over), *koni* (you do), *nagardad* (not turn), *begardad* (turn), *boro* (be off), *gofti* (you said), *nayāmad* (did not receive) are simple verbs that their present roots are *gir*, *khān*, *mīr*, *mān*, *kehāb*, *afkan*, *separ*, *kon*, *gard*, *gard*, *ro*, *gou*, and *ā* respectively.

A preverbal verb comprises a preverbal element and a verbal element. The preverbal element may be a preposition such as *bar*, *dar*, *var*, *pas*, *farā*, *andar*, *bāz* etc. attached to the beginning of the simple verb (Yarmohammadi, 2003). This process either can change the meaning of a simple verb e.g., *vādāshstan* (to force) in which the prefix *vā* is attached to the verb *dāshstan* (to have) and changes the meaning or cannot affect the meaning e.g., both *shemordan* and *barshemordan* have the same meaning to count. In this ghazal the verbs *barāyad* (to rise), *barafkanad* (throws off), *andaroftad* (fall), are among preverbal.

A great majority of Persian verbs are compound. These kinds of verb consist of two words that come together (both words can exist independently) and denote a single meaning that differs from one another and denote a single meaning that differs from both words alone. The second word of the group is a verb that inflects with the tense, person and aspect. In this ghazal the examples of compound verbs are *sar nadārad* (not wish), *gozar kardan* (to pass), *gozarnakardan* (not to pass), *dir māndan* (to delay), *bezeh kardan* (to neglect), *savāb kardan* (to earn rewards), *doust dāshstan* (to love), and *talab kardan* (to petition).

As already said adverbs realize the function of adjunct in a sentence. The structure of the adverbs is the same as the structure of noun groups (simple, compound, complex ...). Considering meaning, Anvari (1995) divided adverbs into some categories: adverb of time, adverb of place, adverb of manner, interrogative adverb and so on. In this poem, the poet hardly used adverbs. *emshab* (line 1) is the only example of adverb of time. The poet does not oblige himself to use adverbs as adverb in Persian means *qeid* (constraint) and the poet may intend to free himself from these constraints and limitations. Because of that this poem does not belong to a special time and place.

4. Vocabulary

Words are the items of language which most readers focus on immediately because in coming to terms with language words often appear to be the core from which meaning springs (Blake, 1990). We are going to investigate vocabularies from three points of view: first, their historical development; Second, their structure or morphological point of view, whether they are compound, complex or simple; and the third, their abstractness and concreteness, if the words are concrete or abstract.

Words have significant associations because of their historical development, since many languages are very receptive to borrowing from other languages. Many borrowed words have become so assimilated that many speakers find it difficult to recognize their foreign origin. Other words have dropped out of the language and are now archaic or obsolete. On the other hand, a word which now seems archaic may at the time of composition have been perfectly normal and unexceptional. The words in the Persian language are mostly of Arabic. Besides, Persian has also borrowed some vocabularies from French and English. In this poem of Sa'di, words are mostly of *Pahlavi* or middle Persian language origin (about 59 percent).

Pahlavi period or middle Persian belongs to the second century BC before the advent of Islam in the seventh century AD. Words like *emshab* (tonight), *āftab* (sun), *kebab* (sleep), *jān* (soul), *bezeh* (sin), *khorus* (cock), *bolbol* (nightingale), *rouy* (face), *doust* (friend), *sar* (head), *khoday* (God), *pā* (foot), *āb* (water), *behtar* (better), *ārezou* (longing), *del* (heart), *mard* (man), *magas* (fly), *gonābkār* (guilty), *doushman* (enemy), *dast* (hand), *khishtan* (yourself), *sang* (stone), *chashm* (eye), *dar* (door), *hezārbar* (a thousand times), *āsīyab* (mill) and verbs like *barāyad* (to rise), *gozarkard* (passed), *namānd* (did not remain), *dani* (you know), *mānad* (resembles), *oftad* (to fall), *separi* (hand over), *gofti* (you said), *begardad* and *nagardad* (to turn), *boro* (be off), *tavānad* (can), *kehābad* (he wishes), *bekhānad* (has crow), *begreft* (has choked), *beyafkanad* (he over comes), *koni* (you do) *nayāmad* (did not receive) have Pahlavi origins (Mo'en, 2004). Since the style of Sa'di is *Iraqi* and this style is known by its emotional lyric qualities, rich meters, and the relative simplicity of its language as well as frequency of using Arabic words, using too much Pahlavi words is in contrast with this style, for one of the characteristics of the *Iraqi* style is that Arabic vocabularies should be dominant. About 23 percent of the vocabularies in this ghazal originate from Arabic; for example, *kebiyāl* (thought), *mo'zzen* (muezzin), *savāb* (reward), *nafas* (breath), *nobat* (turn), *ghorāb* (crow), *nafahāt* (fragrant breeze), *sobh* (morning), *neghāb* (veil), *gham* (sorrow), *oghāb* (eagle), *azāb* (punishment), *ajab* (be strange), *meskin* (poor), *talab* (petition), *javāb* (reply) and verbs like *bemordand* (died). The word *geda* (beggar) has Kurdish origins. This word is derived from the Avestan word *ged* (beg). The use of vocabulary which is obsolete or nearly so was common in Old Persian literature and associated with particular poets like Sa'di, Hafiz, Molavi (Rumi) and so on. In this poem, Sa'di also used some vocabularies which are out of date now. Words like *gorāb* (raven), *nafahāt* (breeze), and *khishtan* (thine) are among words which are hardly used today.

Morphologically, the structure of vocabularies in Persian is divided into three main categories the Persian language makes extensive use of word building and combining affixes, stems nouns and adjectives. Compounding involves creating a new word by combining two free morphemes e.g., put-down in English (Parker & Riley, 2010). Compounding is a process which many regard as typically poetic for it is the process which produces exotic and unusual words. In this poem, the word *āftab* (*af+ tab*) (line 1) is a compound word in which *af* means brightness and *tab* means to heat. Other compound words in this poem are *gonābkār* (*gonab+ kar*) (line 13), *āsīyab* (*ās+ āb*) (line 16). Complex words differ from compounds for it contains one independent word and one affix, usually a suffix which is not a self-standing word, for example, *helpful* is a complex word, where the derivational affix *ful* attaches to a noun and turns it into the corresponding adjective (Parker & Riley, 2010). The rest of the vocabularies in this poem are simple words which in Persian we know them as *basit*. Simple words contain one free morpheme. Free morphemes are those that can stand alone as words. They may be lexical e.g., *press* or grammatical e.g., *at*. Words like *oghāb* (line 12), *azāb* (line 14), *bolbol* (line 6) are lexical words and words like *tow* (you), *keh* (that, which), *bā* (with) are grammatical words.

سرآنداردامشیکهیرآیدآفتابی چه خیال ها گنر کرد و گنر نکرد خوابی سَلَن رِدَارَ دِمَشَبِ کَبَّ رَا یَ دَا ف تَا بَی چَخ یَا ل هَا گُ ذَر کَر دُ گُ ذَر کَر د خَا بَی _ _ U _ U _ U U / _ _ U _ U _ U U _ U _ U U / _ _ U _ U _ U U

6. Pragmatics and Literary Texts

It was noted in sound and pattern section that sound and metre could, and often do, operate beyond the confines of a single sentence. In pragmatics and following section those elements of a text which go beyond the sentence and provide the cement which unites individual utterances into a single text, would be investigated (Blake, 1990). Tutas (2006) argued that stylistic approach to literary texts does not only involve linguistic textual analysis but also encourages readers to interact with textual structure to infer meaning (as cited in Timucin, 2010). Pragmatics is the study of how language is affected by the context in which it occurs: for example, the relationship between the speakers in a conversation or the immediately preceding utterances in a text. Pragmatics is distinct from grammar, which is the study of the internal structure of language (Parker & Riley, 2012). It is the meaning which is inherent in the contextual situation, which can vary very widely. For example, an utterance can change from being a question to a threat if the context warrants that interpretation (Blake, 1990).

Several factors are important in determining how the context influences the meaning of a given utterance, and these will be considered in turn. The first factor is presupposition, for every utterance we make presupposes cultural and other knowledge to enable us to understand what is said properly and fully. The presupposition behind first four verses is that the lover (poet) is impatient and complains about the absence of his beloved. Separation from beloved, complaining about separation, and longing for contact are often the dominant theme of the Old Persian ghazals. As in the first verse the poet says "does this night not wish the sun to rise? The lover wails why "this night" took so long and in the second verse he addresses the morning that why *you* delayed so long that the speaker is reduced to despair? In the third verse *khorus* (cock) and *balbol* (nightingale) presuppose the hope and happiness and *ghorāb* presupposes despair and separation. The seventh verse shows this fact that there are great distances between the lover and his beloved. In the last verse, the speakers' tone changes, he addresses "poor beggar". As the nature of begging desires something and somebody, the poet (lover) resemble himself to a beggar who desires and petitions at the beloved's door.

The second factor in the contextual situation may be broadly categorized under the heading speech act. A speech act can be understood as an act performed by the speaker towards the person addressed and there are various kinds of acts into which utterances fit. There are three major forms of sentence structure in English declarative (or statement), interrogative (or question) and imperative (or command). Sometimes the syntactic form of the utterance does not match the function of the utterance. For example the first hemistich of the fourth verse is an interrogative sentence but it is not really a question. The poet asks a question but he does not expect anyone to answer because he knows the answer. In next hemistich he answers to his own question. The last verse is an imperative utterance but in fact he warns that even though he really does love his mistress, he would leave her, for he has petitioned a thousand times (at her door) without receiving any reply. This kind of style is known as "*Vasookht*". *Vasookht* is a kind of poem in which the lover turns away from the beloved and goes towards another beloved. In other words, *Vasookht* is reaction to anger and blame that the lover shows from himself against disloyalty or ungratefulness of the beloved and most of the time it is a requirement for modes of the lover and a kind of occurred transaction (Shamisa, 1996).

The third factor which is relevant to the contextual situation is deixis, which is the location of an utterance to speaker, space and time. Words like I, you, here, there, now and tomorrow are all contextually significant and vary according to each speaker. In many poems the poet may refer to a background but the reader may not know precisely what the background is. The *I* of a poem may be the poet or it may be a fictitious entity created for the poem. The *I* (*man*) entity in this poem is the poet himself but *you* (*towture*) refers to different entities. In second line *you* refers to the morning. But in fourth verse by this personal pronoun *to* the poet may address the beloved or even himself or everyone who reads the poem. In line 7, the pronoun *you* refers to the beloved and in last line *you* is the poet himself as he addresses himself as a poor beggar. The words like *emshab* (line 1), *sobh* (line 2) would be known contextually because the reader do not know which night tonight is and which morning this morning is.

It's worth mentioning that we look at pragmatics in relation to a piece of dramatic writing which resembles ordinary conversation. Clearly that kind of approach cannot be applied to poetry so readily because of its different nature. A lot of extra information is needed in order to preserve the pragmatics of the text such as coherence and implicature: the former is related to the knowledge the readers get from linguistic elements and cultural background while the latter refers to the meaning not mentioned explicitly.

7. Cohesion

Cohesion is a more visible means of providing the same way of linking utterances together so that they can be seen to belong to a single text. Linguistic cohesion refers rather to the patterns within the language elements and this can be at any level. No doubt the better poems will contain cohesion at any level (Blake, 1990). About this ghazal of Sa'di, it has the cohesive features of most poems of Sa'di. Blake (1990) mentioned several elements that would be considered to make the text more cohesive.

There are some ties which can be used to link utterances within a text. We can divide ties into two major categories: those which are explained through the situation referred to as *exophoric* reference and those which are explained through a tie in the text itself referred to as *endophoric* reference. *Endophoric* references can itself be further subdivided into whether the tie looks back to something which is provided in the text or forward to something which is going to be provided in the text, known respectively as *anaphoric* and *cataphoric* references.

Pronouns normally appear as ties: personal references which are achieved through personal pronoun as well as through possessive adjectives and pronouns. The example of the personal pronoun is *to* (line 7) which refers to beloved. Some of the personal pronouns also are omitted e.g., in line 2 in sentence (*to*) *bezeh kardi, to* (you) which refers back to *sobh* (morning) in previous sentence, is omitted. Naturally the things or person referred to may occur at a much greater distance as is true of this example. The possessive adjectives in this poem are *man* (line 2) in the expression *jan-e man* (my soul) refers to the poet, in fifth line the suffix *-am* in the expression *saram* (my head) again refers to the poet, in the same line the suffix *-ash* in *pāyash* (her feet) refers to the beloved, in the expressions *del-e man* (my heart) and *ghamash, man* and suffix *-ash* refer to the poet and Her love respectively.

Another important way of providing cohesive ties is ellipsis, whereby one linguistic item is omitted. In ellipsis there is nothing which is actually substituted for what is said in the previous sentence. As mentioned earlier some of the personal pronouns are omitted in this poem. Line 2 was one example of deletion. Other examples include line 4, (*aya to*) *midāni* (do you know), again *ayatow* is omitted. The personal pronoun *to*, as mentioned before, may refer to everyone. There are other deletions in second hemistich of the fifth verse. This hemistich can be rewritten as *ke dar āb morde behtar (ast) ke dar ārezony-e ābi (bāshad)* in which the verbs *ast* and *bāshad* are omitted. Thereasons for these deletions are that the reader clearly knows to whom these pronouns refer. For example, in second line the poet addresses the morning. So the omitted *to* anaphorically refers to morning. In the case of the verb deletion the poet has to omit them to keep the rhythm. In addition, the reader can get the meaning without requiring knowing such verbs.

Naturally within literary works using words which lexically relate to each other appears as a tie. This process known as symmetry (in Persian *morā'āt nazīr*) makes the text more cohesive. For example in third verse there are lexical relationship between *koros* (cock), *bolbol* (nightingale), and *ghorāb* (raven) which belong to the same semantic field, and in eighth verse also there are connections between *sang* (stone), *āb* (water), *āsiyāb* (mill) and *gardidan* (to turn). Lexical cohesion also can operate through contrast e.g., in this poem there is a contrast between *gozar kard* and *gozar nakard* (line 1), *bezeh* and *savāb* (line 2), *kard* and *nakard* (line 2), *magas* and *oghāb* (line 6), *begardad* and *nagardad* (line 8), and *doust* (line 4) and *doushman* (line 7).

In poetry cohesion can also be thought of as the means of internal patterning such as stanza, refrain rhyme, alliteration and related techniques. As already said the formal structure of a ghazal is defined by its rhyme and metre, which are both maintained consistently throughout the poem. This poem consists of nine lines following a regular rhyme pattern *astābi, khābi, savābi, ghorābi, neghābi, ābi, oghābi, azābi, āsiyābi, and javābi*. It is a morphemic cohesion, since the words end with inflexional ending *-ābi*. These echo of the *-ābi* ending ties these verses together closely.

8. Conclusion

This study has dealt with how stylistics can be a useful tool in literature, since literature has generally caused a feeling of apprehensiveness in teaching English as a foreign language. Interest in language is always in the centre of attention in contemporary stylistic analysis which is why you should never undertake to do stylistics unless you are interested in language. The aim of this study was to present a textual and extra textual analysis of a piece of poetry by Sa'di based on stylistics techniques. The results of the study show that this poem has been successful and considerable both within the sentence and beyond the sentence. The poem was much textured in its cohesion. Although it seems to be an uncomplicated poem, it has many devices which link with other parts of the poem. This is one of the general characteristics of Sa'di's poem, in Persian known as "*sahl -o momtane*" in which he used very simple words and structure but the poems are very rich and mellifluous in nature. From style point of view, although Sa'di followed *Iraqi* style, the trace of Khorasani style is visible in his poem e.g., using vocabularies with Pahlavi origins, using preverbal verbs, using the negatives *na* before the nouns, using the suffix *be* before the verbs and so on. It may be a sign of his passion and interest to his native language.

References

- Afrashi, A. (2013). *Sakht-e zaban Farsi* [The Structure of Persian language]. Tehran: Samt.
- Anvari, H. (1995). *Dastour Zaban-e Farsi* [Persian Grammar]. Tehran: Fatemi publication.
- Baleghzadeh, Sasan; Golbin, Mohammad;. (2010). THE EFFECT OF VOCABULARY SIZE ON READING. *Linguistic and Literary Broad Research and Innovation* .
- Blake, N. (1990). *An Introduction to the Language of Literature*. Palgrave Macmillan .
- Browne, E. (1977). *A Literary History of Persia*. Cambridge University Press.
- Doty, G. (1996). When I say 'ghazal,' I mean 'ghuzzle'. *Lynx*, XI:2 .
- Edwards, A. (2010). *The Bustan or Orchard of Sa'di*. Omphaloskepsis.
- Gharavi Ghochani, M. (2010). *Complex Predicates in Persian; an LFG approach*.
- Ghazala, H. (2011). *Cognitive Stylistics & The Translator*. London: Sayyab books Ltd.
- Gu, P. Y. (2003, september). *Vocabulary Learning in a Second Language: Person, Task, Context and Strategies*. *TESL-EJ* , pp. A-4.
- Mo'en, M. (2004). *Farhang-e Farsi Mo'en* [Persian Dictionary of Mo'en]. Tehran: Behzad Publication.
- Parker, F., & Riley, K. (2012). *Linguistics for non-linguistics*. Pearson Education Inc.
- Rashidi, Nasser; Piran, Marjan;. (2011, march). The Effect of Extensive and Intensive Reading on Iranian EFL Learners' Vocabulary Size and Depth. *Journal of Language Teaching and Research* , pp. 471-482.
- Shamisa, S. (1994). *Sabkshenasi* [stylistics]. Tehran: Ferdous Publication.
- Shamisa, S. (1996). *Sabkshenasi She'r* [stylistics of poem]. Tehran: Ferdous publication.
- Timucin, M. (2010). Exploring the Language of Poems: A Stylistics Study. *Novitas-ROYAL (Research on Youth and Language)* , 129-140.
- Tze-Ming Chou, P. (2011). The Effects of Vocabulary Knowledge and Background Knowledge on Reading Comprehension of Taiwanese EFL Students. *Electronic Journal of Foreign Language Teaching* , pp. 108-115.
- White King, S. (2014). *Badayi'* (The Odes of Sheikh Muslihud-Din Sa'di Shirazi). Jungle Publication.
- Yarmohammadi, L. (2003). *A contrastive Analysis of Persian and English*. (P. N. University, Ed.) Tehran.