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

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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 point of views 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 follow: “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).

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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 and Literature of Literature* against the ode of Sa'di which is one of the famous poets in his collection of odes called *Golistān*. Before proceeding on to the main purpose, we have to know who Sa'di is, and what his best-known works and style are and what some outstanding features of ghazals are.

Sa'di, by name of *Muhammad-Din ibn Musta '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 *gazal* 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 *Golistān* is mainly in prose and contains stories and personal anecdotes. In the *Golistān*, 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 scholarfound the Persian language "rich, melodious, and elegant and suggested reading Sa'di's *Golistān* along with its translation. Translations of Persian poets like Fertlowsi, Hafiz, and Sa'di "enjoyed a tremendous vogue in England, exercising a strong influence on poets like W. S. Landor, Southey, Byron and Moor." 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 *Qas'id* ("Odes") but besides these his *Kulliyāt*, or Collected Works, comprise Arabic and Persian *qasids*, threnodies (marāthel), poems partly in Persian and partly in Arabic (mulamma'āt), poems of the kind called *taghi-band* ghazals or odes, arranged in four groups, viz., early poems, *Taybi`āt* (fine odes), *Badayi`* (cunning odes), *Khawalim* (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 *gazal* in Persian, Arabic, Urdu, and Hindi according to Doty (1996) are as follows: A ghazal is a series of verses (stanzas). Each verse can be an independent poem consisting of two hemistiches (*masra`) with a distinct caesura between them, although a thematic continuity may develop. This feature leads to "jumps" between verses (couplets). What is 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 *madha`* and the second line of each succeeding verse have the same rhyme (*qaf`) and refrain (*radf*). The refrain is the same word or short phrase or even a syllable. The first verse *madha`* introduces a scheme, made up of a rhyme followed by a repeated phrase *radf*. The final verse *madha`* usually includes the poet's signature in it referring to the principle of 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, 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 translation accompanied with its English translation, is one of the famous ghazals in Bahā'ī. Odes in Bahā'ī 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.

**1. Sentence Structure**

Syntax and sentence structure are the best issue to start with sincethis 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), predicate (P), object (O), complement (C), and adjunct (A). Not every sentence will contain all elements, but at least a subject and predicate. 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 /-r- 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 predicate, in Persian a sentence may contain at least a predicate. 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 (misa'). 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 an nadad ramshab, ke barayad aftabi, be khyayal be gozar kard-o, gozar nakard khabi, consist of four sentences. In the first sentence, emshab (this night) is subject, sar-e an nadad (not visited) is predicate. Aftab (sun) S, barayad (to rise) P in third sentence, and khabi (a wink of sleep) S, gozar (not crossed) P are subjects and predicates 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 khyayal be gozar kard to the clause gozar nakard khabi. 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, eyshib (O morning) which acts as an independent sentence. This verse commences with the wh-question boche(why) and it also consists of four sentences. In first hemistich eyshib S, dir mandi (you delayed) P, kesubordinate conjunction, jin-eman S, bar ayad P. Second hemistich has two complete sentences. In the first sentence (to) baaz kard, the subject tov (you) is omitted and the personal ending-i is attached to the verb (kard) and takes the role of subject. In second sentence nakard is P, ruzeen is S, and sarab 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 take. In Persian, complement (mora') is also presented with the verb take like ast (is) and it is similar to English in this way. The first hemistich of the sixth verse, deeman na marde an ast ke ba ghamash barayad (my heart is not fit to triumph in the struggle with her love) contains complement. This sentence also consists of a main clause, deeman na marde an ast ke ba ghamash barayad in which the subordinate clause contains a prepositional phrase ba ghamash. In Persian known as minum. The main clause can be rewritten as deeman marde an nist (na ast) in which deeman is subject, marde an is complement and nist is the predicate. 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 (nabadi) always is the subject and it might be placed either in first clause of the sentence or in middle of the sentence and rhyme (gozare) 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 an nadad ramshab ke barayad aftabi can rewrite as emshab sar-an nadad ke aftabi barayad of which emshab is the theme of the sentence and the rest is the rhyme.

In first sentence of second hemistich dekhyayl be is theme and gozar kard is rhyme but in second sentence khabi is the theme presented at the end and gozar nakard is the rhyme. 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 tov(you). The -am suffix in agram (if thou me) which takes the role of the O, has been attached to agar (if) to keep the rhythm of poem.
According to Blake (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-predicate order, the second predicate-subject, and the third predicate 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 an nadaradembabh, ke bariyad afdabi* (line 1), *gozar nakard khabi* (line 2), in second verse *bezd kardi* (You have neglected a religious duty), *nakardand mo‘azen savabi* (the muezzins have failed to earn their due rewards, line 4), In third verse, *Na‘ase khusus biguf* (the cock chocked), *ke nobati bekhabad* (that it does not crow the summons of dawn) (line 5), *hambebobokin hemordand* (all the nightingales dead), *namand joz ghorabi* (it is only the raven that remains alive, line 6), in fifth verse, *Saram az khiday khabad* (My head wishes to God), *ke be payash andar ofrad* (that it might fall at her feet, line 9), *Keh dar ab morde behbar* (for, it is better to be drowned in water) *ke dar arezye ahi* (than to die of longing for it) (line 10), first hemistich of sixth verse, *di-eman marke in ast* (my heart is not fit), *ke ba glaman bariyad* (to triumph in the struggle with her love, line 11), the first hemistich of the seventh verse, *na chenin gonabakarn* (I am not so guilty), *keh be doushmanan separr* (that Thou shouldst hand me over to my foe) (line 13), the eighth verse, *di hamto soorgt gy doott be ab-edsime sad* (line 15), *Ajab ast agar nargadad keh begardad asibi* (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 hezar bargofti, nayamadat javabi* (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 mandi ey sobh) (line 3). The expression *becheet bariye 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 predicates and opens with the O (nafahat-e shi) and continues with *dari as* the P, *zedheas interrogative adjective, ray as C* and *dust darnamas P*. The sentence can be written as *aia to midani ke man cheni nafahat sobh ra doust darumi?* (Do you know why I love the fragrant breeze of Dawn?, line 7). The word *aia tow* (do you) is omitted and the predicador (mi)dani (you know) act as a interrogative word. In second hemistich the poet replies his own question, *ke bavz che doust manad cho bararfkanad neghabi* (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, *maghi koja tavainad ke beyafrkanad oghabi* (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, *towhedt khistan ko* (do it with Thine own hands), and if clause, *agaramkuni azabi* (If Thou punish me) (line 14) in which the verb *ko* (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 first hemistich of last verse in which *boro* (be off) and *talak* (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 khiyalogoza kard-o gozar nakard khabi* (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., Ḥādī or Ḥādī and Mājī. 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 constitutes a noun group e.g., khāney–e khabī (big house), kelas–e khob (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), do (two), ambiguous adjective e.g., har (each). Posterior dependent adjectives like khob (nice) in ridar–e khob (a nice girl). Ordinal numerical adjectives can be place either before the noun as prior dependent e.g., savvomin otaq (the third room) or after the noun e.g., khodkār savvom (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 ketāb (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., pešrī (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., ostan–e Mohammadi (master Mohammadi), amīn Reza (uncle Reza), Imam Hossin.

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 (mozāf–e mānāb) e.g., ketāb–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’dī. 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, astāb. The second noun group, afjābī (a sun) consists of afjābī a head and indefinite marker -i as a posterior dependent. Second hemistich has NP che khīyalī in which che is an adjective and prior dependent; khīyalī is head and ba is a posterior dependent. It is worth mentioning that in Persian, ba and an are suffixes turning singular nouns into plurals e.g., khīyalīha (thoughts), mardan (men). The last NP in this verse is khābī (a wink of sleep) consisted of khābī as a head and indefinite marker -i.

The second verse also contains four noun groups. Sībī is a NP consisted of a simple noun group sībī which has only a noun as head in it, īn–e man is another noun group in which īn is head (man) and man is augend and -ei is the ezafe suffix. In second hemistich, mo‘zīn (muezzins) in which mo‘zīn is a head and an is a plural suffix and posterior dependent and savābī (a reward) in which savābī 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. Nafajī–e khabī consists of a head sībī and an augend khabī (cock); rāzī contain a head rāzī and an indefinite marker. The next noun group of this verse is hame bolbolān, with līdī acting as a head followed by plural suffix and hame as a prior dependent which is a quantifier. Quantifiers with the meanings of some (e.g., īn-ī), every (e.g., īn), any/ no (e.g., līdī) precede the head nouns. The last noun group in this verse is gūsā (a raven).

Nafajī–e sībī, ze♢edīras, rā♂♂ are dous, negābī are the noun groups of forth verse. The first one consists of a head negābī and two posterior dependent, at and sībī. Nafajī (fragrant breeze) is a plural form of the word negābī and the suffix at is an Arabic suffix which combines with nouns to make them plural and Sībī is augend for nafajī. In second NP, ze♢dīras is an interrogative adjective and rā♂♂ is a head. The third noun group also contains and rā♂♂ as a head and dust as augend. The last NP of this verse is negābī 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 first hemistich saran (my head) is a NP of which sar is a head and the personal pronoun ami augend (see mean), khodây is another NP which has only one element khodây as a head, pâyâb (at Her feet) is the other one consisted of two elements, the head pây is a head and ash is augend as we can write it as pây-âb. In second hemistich abâ is a noun group, a rezâ as head and ab as augend. The word abâ itself consists of ab as a head and -i as an indefinite marker.

Dd-e man, mard-e in, ghamash, magasi, andoghâbi are noun groups of the sixth verse that consist of head dd and augend man, head gham and augend ash, head magas and ain indefinite marker respectively. In the seventh verse gohâkâm (gohâkât as a head and the suffix amas a posterior dependent) dasman (dasman as a head only) and the suffix am (me) means mar as a pronoun considered as another noun group attached to dasman, to (a pronoun that by itself considered as a noun group), det-e khistân (det as a head and khistân as an augend), the suffix am in the expression agaram again means mar as a pronoun stand by itself as a head, ard azâb (azâb as a head and -i as an indefinite marker).

In verse eight NPs aredd-e sarxt of which dd is a head and sarxt is an augend, dust as head only, the expression ab-e danhat contains two NPs of which ab is a head and châsib-e Sîlî is a posterior dependent by itself consists of danhat as a head and Sîlî as an augend, ajâb, ãstibâ. In the final verse geda-e misân, dar digar (dare digar) of which dar is a head and -i is an indefinite marker and digar is an augend and posterior dependent, bezâr bâr of which bezâr is a head and bâr as a posterior dependent, the suffix at in the expression nayâmâdat (nayâmâd to râ) as a pronoun, jâvâbâ Constitutethenoun 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 predicative 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. 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 didâm (I saw) is bîr (see) which is a single morpheme. In this poem the verb begft (choked), bekhând (crow), burchand (died), namaân (did not remain), khâhâd (wishes), nakând (overcome), sepârî (you hand over), konî (you do), benâbîd (not turn), borkhad (turn), boro (be off), qâfî (you said), nayâmâd (did not receive) are simple verbs that their present roots are qî, khân, mir, mân, khâb, akân, sapar, kon, gerd, gerd, ro gu, and a 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, fari, andar, bâz etc. attached to the beginning of the simple verb (Yarmohammadi, 2003). This process either can change the meaning of a simple verb e.g., nâmâb (to force) in which the prefix va is attached to the verb nâmâb (to have) and changes the meaning or cannot affect the meaning e.g., both shâmudâ and hâshmûdân have the same meaning to count. In this ghazal the verbs barâyad (to rise), hâshkand (throws off), andarîd (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 sarâ nadârd (not wish), gazar kardan (to pass), gazâmkardan (not to pass), dir mândan (to delay), hâshkârdan (to neglect), savâb kârdan (to earn rewards), dast dâshtan (to love), and talâb kârdan (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. **mashh** (line 1) is the only example of adverb of time. The poet does not oblige himself to use adverbs as adverb in Persian means **qid** (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 has 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), **aftāb** (sun), **khab** (sleep), **jān** (soul), **bezh** (sin), **khor** (cock), **bātd** (nightingale), **ray** (face), **dast** (friend), **sar** (head), **khvāy** (God), **pā** (foot), **āb** (water), **hītar** (better), **ārezo** (longing), **dī** (heart), **mard** (man), **mages** (fly), **gonābkār** (guilty), **dastman** (enemy), **dast** (hand), **khistan** (yourself), **sang** (stone), **che’n** (eye), **dor** (door), **bezār** (a thousand times), **āsiyab** (mill) and verbs like **harāyad** (to rise), **gozarkard** (passed), **nāma’ad** (did not remain), **dari** (you know), **mī’īn** (resembles), **ma’d** (to fall), **spāri** (hand over), **gīf** (you said), **begardad** and **mīrād** (to turn), **bro** (be off), **tavanād** (can), **khbād** (he wishes), **bektāmnad** (has crow), **hjef** (has choked), **bektākard** (he over comes), **kān** (you do) **nayāmad** (did not receive) have Pahlavi origins (Mo’een, 2004). Since the style of Sa’di is **la’iq** 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 **la’iq** style is that Arabic vocabularies should be dominant. About 23 percent of the vocabularies in this ghazal originate from Arabic; for example, **khvāy** (thought), **mūzzin** (muezzin), **sa’āb** (reward), **māfis** (breath), **mo’at** (turn), **ghorāb** (crow), **nafabāt** (fragrant breeze), **sīn** (morning), **negāb** (veil), **dām** (sorrow), **bītar** (eagle), **aṣgāb** (punishment), **jāb** (be strange), **mekin** (poor), **tāl** (petition), **jātāb** (reply) and verbs like **nāna’ad** (died). The word **gha** (beggar) has Kurdish origins. This word is derived from the Avestan word **gel** (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), **nafabāt** (breeze), and **khistan** (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 **aftāb** (**af**+**tāb**) (line 1) is a compound word in which **af** means brightness and **tāb** means to heat. Other compound words in this poem are **gonābkār** (gonah+ kar) (line 13), **āsiyab** (as+ ab) (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, **hīfīa** is a complex word, where the derivational affix **fīa** 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 known them as **ashni**. 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 **ogāb** (line 12), **aṣgāb** (line 14), **hīfīa** (line 6) are lexical words and words like **taw**(you), **kh** (that, which), **bā** (with) are grammatical words.
The third issue that should be considered in this section concerns with concreteness and abstractness of the words. Abstract words refer to intangible qualities, ideas, and concepts. These words indicate things we know only through our intellect, like "truth," "honor," "kindness," and "grace." Concrete words refer to tangible, qualities or characteristics, things we know through our senses, like book. The abstract words in this poem are as follow:

5. Sounds and Patterns

So far the discussion was somewhat formal and grammatical and we treated each unit within a sentence independently. The next part concerns with investigating the poem beyond the sentences. As Blake (1990) also mentioned, in this section we will consider how sounds and patterns are deployed within and across sentences.

Sounds are divided into vowels and consonants. The vowels are made by altering the shape of the lips and position of the tongue. Because of the continuous stream of the air which produces vowel sounds, they are often thought to be more mellifluous than consonants. Consonant are produced by blocking the air stream either entirely or so closely that the air has to be pushed out through a small aperture (Blake, 1990). Compared with English which has 20 vowels and diphthongs and 24 consonants and semivowels, Persian consists of 23 consonants and 6 vowels of which there are three short vowels: a, e, o and three long vowels which take twice time to produce compared to short vowels: ā, ē, and ā. Each of these vowels plays a specific role in the literature to convey a special meaning and sense. Sound and pattern of Persian poems can be investigated from three points of view that are rhyme (or mosighiy-e kenār), metre (or mosighiy-e bironi) and figure of speech (or mosighiy-e ma'navi) (Shamisa, 1994). In this part we are going to investigate first the rhyme and metre of this ghazal.

Blake (1990) states that some aspects of sound pattern are immediately recognized by silent readers, the foremost of these being rhyme. The study of rhyme involves the study of the external and internal rhyme schemes in the poem. Each verse of the Persian ghazal ends in a rhyme. Rhyme is usually understood to mean that basic kind in which a stressed final syllable the root vowel (or diphthong) and following consonant or consonants are identical. All the verses are in the same meter. For example in this poem of Sa'di the words afāhī that is the last word of first hemistich rhymes with khāb, savāb, ghorāb, neghāb, ābi, neghābi, ābi and javābī that in vowel [ā], consonant [b] and vowel [i] are identical. Although the poem has got no refrain, it is completely rhythmic. In many forms of poetry it is the final word in a line which will rhyme, though what it rhymes with will depend upon the metre and stanza of the poem.

Rhyme is not the only method available for the production of sound effects in literature. The formal structure of a ghazal is defined by its rhyme as well as its metre, which are both maintained consistently throughout the poem. According to Short (1996), poetry has more marked, and more complex, rhythmic effects than ordinary language because it has an extra layer of rhythmic structuring, which is usually called metre. Each half-verse is written in the same metrical pattern as short (S) and long (L) syllables. In the metre used in this poem of Sa'di each half-verse has the metrical pattern SSLS LLSS LSLL, denoted in the traditional mnemonic system of meaningless syllables as fa'laton fa'laton, fa'latu fa'laton:

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This kind of metre in Persian is called Dori or Khizabi that means repetitive metre. In this metre each hemistich is split up into two parts and each part is repeated continuously. It helps the poet have a neat system of sentences which are repeated rotatively (Dad, 1997). It is a convention that a line of verse can be divided into a regular number of stressed syllables and that each stressed syllable has a regular number of unstressed syllables to match it. The number of stressed syllables in a line provides the basic type of metre (Blake, 1990). Every line of this poem can be written in this way:
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 khus (cock) and ludihi (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 forth 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 if the context warrants that interpretation (Blake, 1990).

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 first (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 astāb (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 behtar ke dar ārezouy) midāni (do you know), again astayatow is omitted. The personal pronoun to as mentioned before, may refers to everyone. There are other deletions in second hemistich of the fifth verse. This hemistich can be rewritten as ke dar āb morā'āt nazir which in which the verbs ast bezeh kardi, to(you) which refers back to sīh (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 (my soal) 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 dī-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 astayatow is omitted. The personal pronoun to as mentioned before, may refers to everyone. There are other deletions in second hemistich of the fifth verse. This hemistich can be rewritten as ke dar āb morā'āt nazir which in which the verbs ast bezeh kardi, to(you) which refers back to sīh (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 (my soal) 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 dī-man (my heart) and ghamash -man and suffix -ash refer to the poet and Her love respectively.

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 -abī, khābī, savābī, ghorābī, negābī, ābī, oghābī, azābī, āsiyābī, and javābī. It is a morphemic cohesion, since the words end with inflexional ending -ābī. These echo of the -ābī 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 “ساهل-o مومتن” 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

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