

Familiarity, a Quality of Garden Position in Saadi Poems

Amir Hashemizadehgan
PhD. Candidate in Landscape
Architecture, University of
Tehran.

Amir.h191@yahoo.com

Abstract | In Saadi poems, Garden is not explicated as a geometric form of plant, water and pavilion composition which is commonly known in modern science., garden explicated as an understanding and a meaning system which evoke e a great and high excellence authority directly in Iranians. In fact, beyond being a symbol, it is a high concept regulating other internal concepts and also external regulating factors. The appearance of this ever-renewed understanding of universe as a high position is beyond the mind of Iranian artist. This position which influenced by different kinds of gardens, poems, carpets and generally Iranian compositions (the lived experiences), has itself continually created them, too.

Familiarity is one of the major identifiable qualities of garden position in Saadi poems and this article describes this quality comprehensively. Results show that familiarity is a quality which Saadi used to imply expression and understanding the necessity of territorial thought and discriminating the stranger as the fundamental principle. For this expression he mentions to the most intersubjective elements, relations, events and common behaviors related to his own period actualized garden. According to t this quality, it is possible to support a renewed identity and also activating the semantic aspects and social-national commonality in corporate living (life) in Persian garden is provided. The familiaruty mentioned currently in designing as the necessity of being connected with the background and preventing from objectifying the truth besides; But the origin and content providing such quality is missed.

Keywords | Persian garden quality, Familiarity, Identity, Being renewed.

Introduction | Most of Iranian landscape architects think Persian garden is not an unchangeable formal-objective pattern and its meaning aspects are important too like its objective appearance. Persian garden is more than a merely architectural visual form or urban structure. It is a dignity in the form of a landscape which represents the understanding and experience of an excellent mood (Farzin and Hashemizadegan, 2016). Of course, “the interest of Iranians in their ancient memories and being proud of it shouldn’t be confused with historical memory. Historical memory isn’t an unclear and messy memory of the past, but is the foundation of historical awareness which may be converted to national awareness” (Tabatabaie, 2016). So, precise recognition of garden position depends on identifying and explicating the qualities defining its semantic domain which is important in activating this indicating phenomenon of Persian landscape. One of these main qualities is familiarity. As an epistemological weakness, it is believed that raising questions and getting aware of tradition in the framework of addressing a crisis, is an error. The criticisms originating from the differences of modern period from the past remain ignorant, due to the charge of contrasting it with identity and culture. This is why truth is searched in the past by formal stable and always isolated/successful responses which don’t work for current practical reality. With this introduction and considering Persian garden as a meaning, the question is how familiarity is defined in Saadi point of view. The main objective is not compiling all instances of familiar scenery of Persian garden, but addressing the method and meaning that has described and studied the familiar instances; trying to interpret the kind of looking that was active in that period as productive and kept alive Persian garden as a historical memory; not ancient unclear interests which are potentially a factor for failure.

Reviewing the quality of familiarity is objectified in two main sections by descriptive-analytic method (Actualized representation and semantic latency). In the first part, by mentioning samples from sceneries described in general works of Saadi, the method of confronting with conpicurations of familiar phenomena of garden’s position during semantic domain selection for constructing a narration is identified. In the second part, identifying the meanings of familiarity and policy used for productivity of culture are addressed. First part belongs to its own space-time which after being understood as a semantic latency will be regarded as a material for new production.

Actualized representation

Assuming that addressing garden in the poems with the aim of imagining a new concept for the addressee by mentioning the most memorizing spaces, places and events related to it in the level of actualized representation is possible and considering the semantic relation of the arts

of a culture, we may expect that the fulfilled reminders will manifest the familiar phenomena interpreted in garden and represented in a compositional form. Persian poem is not a regulation and region in literature but explains the ethnical memories of people who have infused their ethnical soul and existence in the national language. These representations are followed in three classes of space, time and human being. Paying attention to the role of creatures in the mood of city and viewing things in another way are examples of efforts to recognize contemporary actualized representation of familiarity (Sadatnia, 2012; Javadi, 2013).

Space (solid bodies, plants, and animals)

Describing and interpreting aspects forming the space of garden in Saadi poems have been accomplished with several cues related to solid bodies, plants, and animals, which are the most intersubjectivities according to that time. In the following, examples of these cues have been explicated to explain the way of looking, interpretation and signals to construct the semantic domain and transfer a quality of familiar actualized space.

Stalk of birds on the wall

In the thirteenth story of Golestan’s fifth chapter, the mood of a parrot and crow imprisoned in a cage is narrated. In this adjacency, the parrot is dissatisfied with the appearance of crow and the latter doesn’t like the behavior of the former and both wish to abandon this adjacency. In this semantic domain mentioning the garden wall on which edge crows have sat or walk is utilized to imagine an objectified familiar Picture.

“A parrot having been imprisoned in a cage with a crow was vexed by the sight and said, “What a loathsome aspect is this! What an odious picture! What cursed object with rude habits!” “More strange still, the crow was similarly distressed by the proximity of the parrot and, having become disgusted was shouting, “La haul” and lamenting the vicissitudes of time. He rubbed the clouds of sorrow against each other and said,” what ill luck is this? What base destiny and chameleonlike times? It was befitting my dignity to strut about a garden – wall in the society of another crow.”

The available apple trees

In the first chapter of Golestan, the story of a King’s order to his corps about the necessity of respecting rights of people and then by mentioning the apple trees of a peasant garden which is available but the king doesn’t Pick them is Picturing an ethical concept. In this scenery, the available apple tree which is familiar in our minds has been established as the focus of semantic domain.

“If the king eats one apple from the garden of a subject His slaves will pull him up the tree from the roots.

For five eggs which the Sultan allows to be taken by force

The people belonging to his army will put a thousand fowls on the spit”

Expelling from the garden wall limits

In 4th chapter of Boostan, the story of king is narrated who in companionship with his servants disguises himself to visit ordinary people in the market and neighborhoods and suddenly hears two poor people talking with each other. They talked about the cold night they had passed and believed it would not be fair to be in proximity of kings who spend time drinking and eating oppressively in the judgment day. The king hears their conversation and to be supported in afterlife, takes them to his palace and supports them. What is the focus of this scenery is the garden wall and being commented by the other through it. This sign of permit being expelled from the limits as a familiar behavior is mentioned.

If these neck- lifting princes,
Who sport and make merry, gratified, pampered,
Shall enter Paradise together with the impotent-
Then I'll not raise my head from out the brickwork of the grave!

The topmost Paradise is our domain and refuge,
For the fetters of care lie today on our feet

If Salih there, beside the garden wall
Appears, I'll rip his brains out with his shoes!

Time

Different appearance of phenomena at night

In Boostan's third chapter, the questions of a boy from his father while confronting with a king and his father's answers as the boss of a village is presented. The boy who always thought his father is the greatest, was wondered when he saw his father is afraid and escapes from confronting with the king. He asked his father the reason of his fear in spite of being the boss of the village. Saadi mentions the small shining worm and the difference of its glow in the darkness of night compared to day for scenery to explain the reason of his behavior.

No doubt you've seen, in garden and meadow,
A little worm shining at night like a lamp
Said one thereto: O night- illuminating worm kin!
What ails you that you come not forth by day?
See how that fiery wormkin born of earth
Gave forth in clarity an answer:
"Day and night alike, where should I be in but in open spaces?
But on account of the sunlight, I'm not to be seen!"

Autumn wind cruelty

In a lyric of his poem book, a lovely mood is described. The theme of this lovely expression begins with description of thoughts and speeches that the beloved is going to say but doesn't have the power to express it. Then, the difficulties and depression he has suffered from in this separation is explained. In this separation, every second is a detailed story which shows the influence of human understanding on time comprehension. In the following, protesting the beloved

on the charge that himself is the cause of separation and difficulty is delineated. Finally, it is finished with regret about expressing impatience to the beloved and acknowledging that this separation may be necessitated for accomplishment of union and the main requirement of a real love is not to express complaint. In illustrating the final scene of this exciting lyrics, spring and fall are utilized as two familiar phenomena and landscape thinking related to life and death.

"I said mistakenly due to my ignorance that my beloved aggrieves me

The lover shouldn't express his complaints
Pen has a feature that if you slit it from head to the chest
Another time when you call upon it, will run on its pate
The ground of a garden should get along with
The oppression of fall wind due to the love for spring wind
If your heart is broken by the aggrieve of your friends
It is not appropriate to express it verbally"

Human being (behavior and understanding)

Spreading out as a silk carpet

In another part of poetical works, a lovely description of the beloved superiority is described. A beautiful girl is likened to a tall cedar that goes to desert (compared to city) and all citizens have been astonished by his beauty and ask themselves which perfection garden this beautiful creature is going. In this scenery, the superiority of cedar is presented through several mentions to familiar elements of that period such as way, earth, Jesus story, stone, Angel, native, city, sun and like has been made. Sunshine and cedar, which envy the beloved, are used as a familiar origin for the viewers to interpret the beloved as a cedar-like sunshine which represents the dominance of meaning to objectivity. Also, spreading out is a familiar behavior which makes possible delineating semantic beauty of a silk carpet made by colorful leaves.

A cedar like girl goes to desert
See how she goes beautifully
Which garden is more blooming than her?
That she goes there to relax and get calm

She has been admired by everyone in the city

And now is going to desert
Sunshine and cedar are envying
That a cedar like sunshine is going
Garden has been spread out in a way

That you think a human being is walking on a silk carpet
A sweet talking temper in garden

In another poem of poetic works, two familiar elements of garden and flower is used to qualitatively picture the conscience and meaning (temper) and nightingale and bittern (a mood in temper) two familiar animals. Also, in this poem as a special kind of adjectives that in fact transfers some kind of internal experience and quality experienced directly (mood), speech sweetness and sweet talking birds that exist in temper garden are mentioned. In fact, experience

of combinational multisense in the garden is a familiar experience and understanding.

Saadi, your being sweet-spoken is endless
Your temper garden is filled with sweet-spoken birds
When in your conscience garden, meaning flower was blossomed
The nightingales that are laggard seem as bitterns

Semantic latency

Familiar

According to above described inter-subjective actualized samples in relation to garden for defining a meaning and expressing the experience of collective understanding for others)familiar space(, it seems that intersubjective phenomena makes differences and activate it in the audience. In fact, it is just with reference to the identity and common elements indicating cultural/native differences that you may establish an acceptable renewing, in a way that it enhances the collective life dynamism as a nation, not such disconnected or repetitive. Therefore, it seems that this semantic commonality is the concept of familiarity and mere being with each other in a place doesn't create this familiarity. Presence with the meaning of awareness, accuracy and talking about common experiences provide this familiarity.

“One of the patriarchs of Sham was asked to talk about the reality of mysticism. He answered: Past times, there was a tribe seemingly disordered but inwardly union and now there are people seemingly union but inwardly disordered.

Talking about friends is better than everything
The familiar message is a breath that nourishes one's spirit
Have you ever heard about the absent present?
I am among the crowd but my heart is in other place
If no witness is present among union, candle should die
Where he is, even when light has gone, everywhere is illuminated

The theme of the above story indicates the criticism that phenomenal concept has been disappeared but its appearance has been kept unchanged. Lack of meaning, while the appearance of things remains, makes unfamiliarity and space uniformity damages. In fact, like language which produces infinite concepts with limited words (Ebrahimi Dinani, 2015a), garden is such a language. So garden can be productive by establishing relation between different experienced elements and qualities until it is seeking to comprehend and express a position. The realization of familiar space requires activation of historical memory and national identity and its product is abundant generation while union as multiculturalism (not relativism and universalism). Distinguishing between familiar and strange and the decision about isolation or taking part is a problem related to recognizing familiarity and creating identity through differences. So in identity, the differences are more important than sameness. Sameness leads to uniformity (universalism) and relativity to lack of historical continuity

and as a result, lack of cultural generation. Right and wrong are meaningless without culture. The instances of right and wrong are manifested in the culture (Ebrahimi Dinani, 2015, b). “History is realized by thought and its realization is culture. If we assume culture as a meaning current among lots of people through which new understanding which did not exist initially, may be produced, we may conclude that culture is where differences appear and reveal” (Sedghi, 2016). The familiar definition produced by thought and historical and cultural continuity (not indurate), is manifested compared to the stranger in the following example by discriminating between knowledgeable and lunatic people.

Bartender, give us wine because we drink dregs of wine in the bar

We are familiar with tavern and unfamiliar with wisdom

We are nothing to do with knowledgeable people

Does it harm the wise men that we are lunatic?

While some people show themselves as reputable and wise

We are fabulous in the world due to our cleverness and deceitfulness

You may not know that in this way we are both on the same road

And in this alley we both belong to one house

People say that dignity and virtue is in being thoughtful

Say you needn't be thoughtful because clever people are non-thoughtful

Familiar stranger

The concept of familiar space has been intertwined with identity, culture, history and thinking; and as it was stated cause these may defined by each other, and also cause of today contemporary multicultural nations realities which continuously confront with changes and differences in moods, knowing the political philosophy is vital (Ventouri Ferriolo, 2012). The relation of familiar with stranger and the quality of the relation between differences is hidden in Saadi's concept familiar stranger. In the preface of Boostan, not regarding national differences and identity is like sitting on the branch and cutting one's roots. In saadi's world, different aspects of nature, court, bazaar, behavior, law and any daily activity are obviously considered and all of them are distinguished by a value system called culture. In this value system, one and others is defined. In this definition of identity, utilizing oneself and the other is approved but this utilizing must be aware not to remove unique features but also enhance these distinguishing properties (familiar stranger). For this awareness all fronts should be precisely considered and the continually be interpreted and explained, beyond what exists independent from human being. Debating discourses in the form of agree and non-agreements are not barrier but promoter; being neutral and non-active hurts people. Servants are as roots and the king as tree

Son, a tree is hard in its roots
 Don't disturb people as you can
 If you do, you will eradicate yourself
 Be familiar stranger and like travelers
 Since being a traveler is good fame
 Care the strangers and travelers, my dear
 And avoid from hurting them, too
 It is good to avoid strangers
 Because you may be an enemy dressed as a friend

Appreciate your old friends very much
 Because never one you have tended will betray you
 Don't disturb a stranger whose mind is full of
 Wicked thoughts and expel him from his country
 It is appropriate that you don't offend him
 Since his bad temper is his enemy in behind
 If his homeland is Persia
 Don't send him to Sanaa, Slavonia or Rome
 Safe conduct him there, so that in forenoon

Conclusion | Saadi believes that garden is more a position than a physical form and one of its most excellent qualities is familiarity. Familiarity is manifested in physical form and thought at the same time and provides the theme of distinguishing itself from other attributes. Semantic domain of familiarity in the position of Persian garden is a product of accuracy in territorial phenomena which, in a deep connection, creates something new with a look at ancient times. Hafez, Saadi, Shazde and Finn gardens, while being different from each other, are familiar and continuous and strangeness is not seen in it. Persian garden has a completely different character form other architectural traditions which is product of continuous and permanent familiarity. Nowadays, recognition of familiar instances in the field of thought and consequently existence, should subsequently revised to preserve familiarity quality of Persian garden position. Utilizing global composite sheets and Roman pruned tree, suddenly and without historical/ cultural connections which

destroys differences and in fact thought, history and identity engine shows weakness in providing this quality. In saadi's view point Persian garden represents spring and fall and he emphasizes in its landscape thinking aspects like the difference between day and night, valuable shadow and vine with a special interpretive delicacy. Indeed he indites common's singular phenomena of land. Familiarity as cultural continuity, reinforcing differences and singularity of composition, is one of the qualities of maintaining garden position whether in architecture or urban scale. This quality is a product of tendency to multiculturalism not relativism or universalism. The exclusive phenomena of landscape are numerous experienced and framed in the garden so that they may be commented about which reinforces common sense. Differences that provide familiarity should be considered; this permanency is at the same time producing and causes the power of production.

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