ABSTRACT

SARDI AS A MUSICIANS AND LYRICIST

Azam Dukht
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Sadi as a Humanist and Lyricist

The subject of our present essay is 'Sadi as a Humanist and Lyricist' our charted course lies through the lands of the sages to the land of songs, from musing to music. And it is better so, for if in the earlier part of our journey we get bored of the dreary waste of abstract thinking, in the end, we shall be recompensed by a right-about turn into the pastoral-scape of fresh beauty and innocent love, of melodious reeds and sweet symphonies — sure remedies of boredom.

The essay falls into two parts, plus an introduction and conclusion. These parts are again subdivided into chapters and sub-headings. In the introduction, a brief summary is given of the present topic and how it will be dealt with.

The first part — Sadi as a humanist, consists of three chapters:

(i) Humanism
(ii) Sadi as a humanist
(iii) Sadi and Firdawsi compared as humanists.

In the first chapter we have defined humanism, quoting various encyclopedic lines and dictation rules, and have written...
down its chief tenets; so that the reader may understand its nature and later, when we attribute it to Sa'di, he may be sure that our assertion is true and that we are not imposing upon him one of our personal fads.

In the second chapter, we have critically analysed the rules of humanism and have tried to apply them to the Sheykh's writings. We have discussed that Sa'di, though neither the product of Renaissance, nor a disciple of Erasmus, yet was basically as humanistic as any fourteenth-century humanist. He was considerate and compassionate, he was understanding and tolerant. His tears were not tainted with cant; his laugh was not inhibited of grim sobriety. He honoured virtue and detected vice. But his broad vision could distinguish between a devilish sin and a human lapse. His wisdom taught him that the good of mankind lay in the fulfilled fruition of man himself. We have discussed all those humanistic qualities of the Sheykh and have seen that these glittering decorations of humanism filled his proud lapels and he was the most humane of all the humanists.

In the third chapter we have tried to seek a peer of this Sa'di the humanist, and our choice have fallen on the old stalwart of Tus - Firdowsi. We found that like Sa'di, Firdowsi also subscribed to almost all the basic tenets of humanism. We have compared them with each other and have found that the maxims of Gulistan and Dastan have been realised in the Shahnama,
Our second part - Sa'di as a humanist - consists of four chapters:

(i) Definition of Lyricism
(ii) Sa'di as a Lyricist
(iii) Sa'di and Khusraw compared as lyricists.
(iv) Sa'di and Hafiz compared as lyricists.

In the first chapter of the second part we have defined lyricism, quoting various encyclopaedias and dictionaries. After assessing lyricism, we passed on Sa'di's position as a lyricist. We have discussed all the qualities of his chahzels and evaluated his poetry according to the definitions of lyricism. We have found his chahzels to have all the qualities required for a lyric, hence we have said him to the best lyricist of the Persian language.

Then in the next chapter, we have compared him with Khusraw and have discussed their similarities and dissimilarities.

In our last chapter, we have made a comparative study of Sa'di and Hafiz as lyricists and have discussed their respective lyrical qualities.

In the conclusion, we have briefly revived what have been discussed in our thesis and have concluded by giving Sa'di the palm of the best humanist and the best lyricist of the Persian language.