

and the setting will be considered stranger if it repeats past, west and is an objective and stable model. A setting (space) founded independent from the “real-historical understanding of a nation” will not be able to provide requirements of living to life level as “enjoyable and happy” like a garden. The variety of garden is such that its numerous events results from “choices” to representation of “awareness” from human being position in existence and hierarchical causes and considering spread of its material and spiritual dimensions, reminds of majesty and higher concept that may reinforce a national discipline in collective life.

So, garden from Saadi viewpoint is a “position” used to “motivate a mood in someone” or “attributing a quality to a concept”. This position reminds one moods of familiarity, real relations with life, joy and happiness, awareness, spread, concentration, fertility, hope and perfection that may include abundant objective elements, but is not them. It seems that knowing and recognizing these qualities in landscape discipline may help to end the degradation of garden as an intersubjective meaning and reduce from confronting garden as a stable and repeated objectivity by the title of “park”, “green space” or “environment”.

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the beloved has ordered him and believes the difficulties and beauties of the world is pleasant in the course of returning to his beloved. This viewpoint is somehow different from Hafez interpretation based on a secret agreement among God and human being to play a game in the world (Ashouri, 2014). In this way, the contradiction found in “attention and refusal of garden” or “encouragement to patience” for fruit bearing of trees and on the other side “impossibility of endurance” will be eliminated.

When there is no way to go out of the battlefield
 You may be required to play polo like a ball
 Truly, I will not lose my hope in you
 I swear to friendship that I will not break my
 vow [...]
 If not a cedar, a tooba (heavenly tree) rose in garden
 Was ashamed when seeing your graceful stature
 You told they are all glitter, deception and regret
 Saadi is not that but is if you believe so

Garden experiences blessing and hardship, because of showing the evolution going under during seasons, all of which are benevolence of friend. But what may be seen as the essence of Saadi view is the quality of garden being creator and providing the field for evolution not stable objectivities that don't influence the course of hierarchical causes. This has intertwined severely with the concept of whole (understanding an entirety) in garden. Garden is not merely a collection of flowers and trees but a fertile and actor quality like solar system as sky wheel and not just sun. Garden has been stated as the element of dynamism and movement equivalent to the wheel of moon and sun and not its products or flower. Garden has a flexible, adaptable, ever-renewed and producer quality.

Even if I call you sun or moon, it is impoliteness
 Thou are the wheel of moon and sun, garden of
 flower and Vega

Conclusion

Findings configure this hypothesis that “garden” in poems of Saadi is not a mere point to an objectivity but under the influence of Iranians understanding suggests a position with at least five fundamental qualities: “familiarity” (compared to foreigner), “being action” (compared to labor and work), “having joy and happiness” (compared to pain and suffering), “consciousness” (compared to unconscious interaction), “being expanded and whole (plural)” (compared to being distributed and inferior), and “being productive” (compared to product).

In fact all material elements directly discussed beside the word garden in Saadi viewpoint (tables 4-5) and their most intersubjective ones have been used to describe different qualities of garden, not a mere point to an objectivity called

garden. So, when calling a concept or place as garden or its combined use, the qualities of this position should be fulfilled and mere mastery on principles of geometry and natural sciences, natural and artificial objective elements of garden doesn't matter. Choices and kind of relations providing the abovementioned qualities by synergy shape the garden; garden which is kind of position and landscape thinking like objective-subjective qualities of “mother” and homeland” and may establish social and identity relations by creating semantic commonalities.

Interpretation of Saadi poems suggest that “garden” is not flower, trees, birds, palaces and so on; but a choice among them that associates a “familiar setting”. This familiarity is the reality of gradual course of labor, work and “action”

Emotions are not affected by physical distance
If you not dance, it is surprising, cause
Trees are parading in this pleasant weather
You needn't reflect on garden and grove, cause
You, yourself, are spring grove and tulip garden

Garden as a whole looking

Enjoying is a collective action meaning that one should concentrate. When do we see well? When we pay whole attention; increase of unity increases enjoyment (Dinani 2015). In the world of matter, beauty is expansive and not collective, due to its temporal nature. A book is collective but reading it requires it to be expanded and understood by passage of time. After it has finished, it will be collected again and will create pleasure; if it is not collected, the reader will not enjoy it. This course of being gathered as an entirety, results from choosing meaningful relations from abundant elements. One of the qualities of garden position is being collective and concentrated which creates joy. On one hand, watching garden in Saadi poems means watching with others and in this collection, the presence of the beloved or God is essential. Choosing in garden includes abundance and by reflection the unifying relation, identification and enjoyment will be fulfilled. Garden abundance will be collected and understood as an entirety, by reflection and choice along with others. In fact, being whole means understanding the entirety along and compared with others.

Whatever is told about your face, has ultimate beauty
And whatever wantonness and elegance is in your eye
I saw many cedars in the garden and reflected on them
No stature is attracting others like you
It is Paradise garden, may I not call it a petal, O' spring
It is sweet existence, may I not call it sun, O moon

So, in order to call the beloved having collective quality, separated characters including petal, spring, sun and moon are denied and likened to Paradise garden collectively to rely on its position as an entirety. Even if there are hundreds of flower trees in the grove, one may not enjoy if he doesn't have the choice of selecting one for concentration. Inclusiveness and diversity in garden requires the quality of expansion from different material and spiritual aspects (including the entire world to other than God and much beauty and attraction but negligible compared to God, respectively).

If I say it was like moon, no one will accept from me

A garden in which there is moonlike beauty on each branch [...]

In its description, I found a world

Make me believe both worlds are worthless

So garden suggests great material and spiritual expansion in mind that only God is superior to and wonder in this expansion is merely due to collectivity of elements and feeling presence of God as entirety is converted to dynamism and joy.

Garden as a creation

The word garden has been used abundantly in Saadi sonnets to express concepts and provide the scene for interpreting human creation story. In these poems the creation story, birth of love in existence and hardships of love have been explained through the use of seasons and garden dynamic phenomena including wind, and smell of flowers. Garden events are great because they all point to evidences, news and memories of the dear beloved.

Polo (a play with stick) is discussed to explain this viewpoint that "bitter medicine, if given by the beloved, is more pleasant than pastry given by others". Saadi's interpretation from the vow made on the first day of creation is such that he doesn't find himself guilty but admits it, because

beauty of being action-oriented and patience when there is no flower in the garden. Garden isn't a quality detached from reality and established designed merely by geometrical properties, but it is directly a gradual evolution course of labor, work and finally action. This significance of action-orienting position and pointing to lack of it began from the Mongol attack era and since Safavid era it is being degraded (Tabatabaai, 2011) and advice tracing in this case may be observed since then till modern poets.

I saw a camel loaded with an empty basket of advice and proverbs

I saw a scholar loaded with desire calling God (Tanana-ha-yahu)

I saw a train transporting light

I saw a train transporting jurisprudence and how heavy it moved

Garden as calmness

Simultaneity of Saadi's life with Mongol attack and the imposition of pains (physical) and suffering (psychological) has resulted in describing events and indirect advices by reminding pleasure (physical) and happiness (psychological) which everyone, when hearing the concept of garden, would remember. At the same time he has used this position of garden, in his lovely sonnets, abundantly.

Naught was it but the widow-woman's Ah

Whenever smoke plume from a vent-hole rose.

The trees unprovisioned I saw, like a dervish,

Strong-armed men slack and sorely at a loss

No green on the mountain, the orchard was branchless

Locusts had consumed the garden, and men the locusts!

There was in Marv a pari-visaged physician

Whose stature was a cypress in the garden of the heart;

No report reached him of the pain of the wounded hearts

No report had he of his own ill eye!

A sufferer, a stranger, tells the tale thus:

My head was light a while for that physician

Garden as self-consciousness (landscape thinking)

John Dixon Hunt distinguishes three kinds of nature: nature of elementary world (wild and mysterious), nature that nowadays may be translated to cultural landscape and is the result of unconscious human activities on his habitat and the nature in which kind of consciousness and reflection may appear as garden art. He argues that while garden is a deliberate product of first and second nature, it establishes going out again and purposeful exploration in those two (Hunt, 2013).

So, garden is foundationally linked to consciousness. Saadi poems indicated all three natures. Garden has been subject to study and investigation in his era, and so, one of its positions is to recognize and reflection in the world utilizing natural and artificial elements. The difference of Saadi studies with western world is that they have initially attempted to recognize geometrical and objective aesthetic proportions but here, the aim of study is to interpret the donated mood. For instance, organizing garden with an evidence-looking view characterizes garden elements as blessings reminding of the beloved and a reason for his attention. Even praises of collection creator (Ata Malek Joveini) justify the hierarchical causes consciously; this explains an aspect of social dimension and action of Saadi.

First nature

Let's promenade the garden and orchard

When thou have a breath for enjoyment and leisure,

Second nature

Create garden and grove in which

Lots of portico and high palaces are built

Third nature

You are not the one that will be forgotten when not present

From the relation of previous and next couplets, one may observe that all three interpretations are respectively the intention of Saadi and the final purpose is like MollaSadra perspective. Garden and its fruit in this world will be attained just with patience and endurance. So, the same fruitful garden is described that until giving fruits it is like a promenade which requires patience and tolerance for being matured and giving fruit.

Garden is stated as a familiar place besides meadow and desert, a place near and inside village and compared to desert as a further place and outside village and somehow intact. Garden is used to indicate the entirety of familiar place concept, its fruitfulness and fragrance. Senses are combined in garden to create a “sweet speech”. Garden entails a small garden to a city in which different herbal elements, animals, natural phenomena and behaviors of portico and palace are described, too. Cedar is the most numerous and highest element of garden to which for a limited time Tooba and poplar are preferred. Beauty and behavior of cedar have been described equivalent to the beauty of beloved, nymph, paradise garden and moon. Garden as a familiar place is mostly concerned about autumn and spring and most couplets suggest movement and sound. Garden is a valuable and precious element and while being available for everyone is somehow a sign of richness and wealth. Beautiful face, figure, parade, hair coloring, adornment, singing songs and changing garden effects are the most prevalent sceneries of this familiar place.

Garden, result of action

The quality of “familiarity of garden” is related to gradual course of garden and its expanded identity from desert to garden and from agricultural land to promenade and governmental gardens. This course of development results from real actions of human being on nature during Persian life. During Mongol attacks, discontinuation of action output and its relation to freedom

has caused the separation of the learned from their actions and has obliged Saadi to give direct and indirect advices.

So, garden is result of an action. Comparing this saying with segregation made by Hannah Arendt from work, labor and action, clarifies the concept. “Labor is judged according to its ability in protecting human life and providing our life requirements – consumption and reproduction. Work approves protecting a world suitable for human being utilization and action is the reality of world and actuating our ability for freedom according to its ability in creating according to its ability in discovering the identity of agent” (d’Entreves, 2014: 32).

So, the concept of garden doesn’t point to labor and work but is kind of freedom and action produced appropriate to the conditions. So, instead of disappointment from useless labor and work originated from lack of thought or thought repetition, a hope is produced from providing solution. It is in this quality that a garden without flower and jonquil results in happiness. Realism states that for accomplishing objectives and evolution, the existence of tall and short trees in garden is natural and by no way contradicts with idealism and desire of cedar figure and poplar height.

Abandon greediness and be a king
Because a neck without desire is high
“In whose company thou hast been sitting
To do him service thou must necessarily rise.
The eye may be without the sight of a garden.
The brain may be without the rose or nasrin.
For in the ocean of pearls there are also shells
Tall trees are in the garden, but stunted too
But come. Wise-one of pure disposition!
No virtuoso I have heard of was ever captious
Be the tunic satin or shot-silk
Yet must it have a lining within

In fact, garden has two seasons or two kinds of flowerless and flowering gardens. Of course, it tries to be fruitful, but in the absence of exact flower, it is still beautiful and this points to the

Table 4. Combinations of word “garden” in studied couplets. source: Authors.

| First category | Second category | Third category | Fourth category | Fifth category | Sixth category |
|-----------------------------|------------------------------|----------------------------------|-----------------------------------|------------------------|-----------------------------------|
| A concept likened to garden | The kind of mentioned garden | A belonging of the stated garden | An action about the stated garden | Discussed individually | Garden compared to another space |
| Existence garden/1 | Peasant garden/1 | Garden land/2 | Watching garden/2 | Garden/20 | Garden and grassland/1 |
| Union garden/3 | Flower garden/1 | Wall of garden/3 | Studying garden/1 | A small garden/1 | Garden and desert/6 |
| Emotion garden/2 | King garden/1 | Above garden/1 | Moving around garden/1 | Land of gardens/1 | Garden and flower land/4 |
| Beauty garden/3 | Ornamented garden 1/ | Garden castle/2 | 4 | 22 | Garden and area full of flowers/4 |
| Desire garden/1 | Tulip land garden/1 | Garden owners/1 | | | Gardena and establishments /1 |
| Familiarity garden/1 | Promenade garden/1 | Garden tray/1 | | | Garden and tulip land/2 |
| Victory garden/1 | Spiritual garden /1 | Garden weather/1 | | | 18 |
| Nicety garden/1 | Heaven garden/1 | Gardener/5 | | | |
| Love garden/1 | Paradise garden/2 | Door of paradise garden | | | |
| Rose garden/1 | Flower garden/1 | 17 | | | |
| Imagination garden/1 | Flower & Vega garden/1 | | | | |
| Life garden/1 | 12 | | | | |
| Visage garden/1 | | | | | |
| Nature garden/1 | | | | | |
| Garden of Eden | | | | | |
| 20 | | | | | |
| | | | 93 | | |

Table 5. Elements, relations, events and behaviors used to describe a quality of garden position. source : Authors.

| Plants | Elements | Action | Animals | Features | Time |
|--|---|---|--|--|--|
| Cypress, willow, sycamore, fruitful tree, tooba, grass, poplar, pine, Vega, cercis, eglantine, flower land, tulip, celastraceae, apple, grape, pomegranate, spine, violet, flowers | Wall, property, portico, palace, roof, sun, petal, moon, wind, soil, cloud, fountain, leaf, breeze, weather, a perfume composed of musk and ambergris | Happiness, joy, watching, union, promenade, leisure, dance, parade, creating excitement, pleasure, look, spiritual enjoyment, watching fruit, eating and touching, sitting collectively, spread out, decorating, groaning place, recovering from cold fever | Rook, parrot, peacock, snake, glowworm, nightingale, bird of dawn, bittern, seemorgh | Worth, youth, morale, amber smell, song of Davood, beauty, elegant stature, sweet speaking, good smell, rising to high heavens, stature, beautiful face, spiritual garden, shining, having a stable behavior, spruce-like stature, sweat, high and low, high stature, interesting, warmth (coolness) of garden | Morning, era, New year (spring) wind, sunrise, spring, autumn (fall), fall wind, flower time |

any expectation, because the word see has many different and intricate meanings, one may consider three types of providing opportunity. First, at least two gardens for “promenade and crop harvest” may be imagined. Fruits are just for seeing or it is just with view depth (look) that you may see the apple that apparently doesn’t exist or it points to providing opportunity for gaining the apple. So, material world has been likened to a promenade garden with fruit that may not

be cropped or it is fruitless and it may be imagined or one should wait for it to mature and have fruits.

He who wants my destruction and I his health
 Whatever he does to his lover, no one will blame him

Not fruit garden; it is just a promenade garden
 Just his apple like stature I see

No cure for the heart getting patient for love
 No medicine may help it be healthy again

The issue of contradiction in Saadi poem compared to its different types with a rational view has been reviewed by different experts and results show that his thought isn't contradictory (Dadbeh, 2010). Motif of Saadi works eliminating apparent contradictions is found in Saadi practical wisdom. Saadi has imagined the utopia that he was seeking in Boostan. It is wonderful that in Boostan while one transcends and elevates toward paradise, he is not neglecting this desolated world. It means that he doesn't forget the world of hope and desire, and objective and tangible world and earth, but reminds us that we are able to build a better world (Yousefi, 2010).

Findings

Since poets describe nature as a beautiful and charming image, or use its elements for metaphor and allegory to express their own purposes (Dezfoolian & Rashidi, 2013); in initial part-whole study, in trying to find Saadi look to the nature some apparent contradictions are observed. In fact, some poems recommend "paying attention to garden" and some "avoidance from garden".

Let's promenade the garden and orchard
When thou have a breath for enjoyment and leisure, cause

This allied flood will remove these trees one day
This disparate wind will break this lamp one day

Come now that spring has come, me and you together

Let others enjoy this garden and desert
Why instead of the tall cedar stood besides the stream

Don't look at your tall, graceful beloved

So, it is required to identify the distribution and frequency of word garden among works to prepare a marking map to provide the possibility of using outertextual sources and identify the subject, theme and motif. The word garden has been used directly 7 times in Boostan, 7 times in Golestan, 79 times in Ghazaliat, and 20 times col-

lectively in refrains, pieces, single couplet, elegy and other. From these, due to the importance of Boostan, Golestan and Ghazaliat, 93 poems and stories related to these three classes were studied. In Golestan, garden is used to provide an opportunity to discuss the issue of "ethics and direct advice", but in Boostan and Ghazaliat, it is used to "describe a historical event and concept for indirect advice" and talk about "loving the beloved" respectively. Totally, 48 types of combining word "garden" was found in the studied literature which include 6 main categories (Table 4). Some combinations like sky garden may be considered as mentioning a garden located in sky and also likening the sky to a garden. Both manifest a quality of garden position but in the first one, there is a secret feature related to the garden itself which the present article will describe it in the following and in second case, the instance that garden is located in, itself recites a quality. So, in the first class, a concept has been compared to garden and in second class, a type of garden is explained. In interpreting garden position, in regard to the entirety of poem and couplet, type of combination and quality should be studied. In the third class, a belonging of garden may be identified that is used for expressing concepts. In the fourth class, garden is used as the subject of an action (verb). In fifth class, garden is seen singularly and the couplet in general, shows how garden is used. In the last class, garden compared with another concept, explains the meaning.

Garden as a familiar place

In most of Saadi's poems, garden is used as a "familiar place for everyone" to describe the material world. In fact, garden is a concept of familiar places in which some elements, relations, events and behaviors are more intersubjective and are utilized directly along with garden (Table5).

For instance, in the following poem with the subject of being sacrificed for the beloved without

Methodology

Each artistic and literary work, while is created by an individual mind, due to origination of each individual mind from a historical and cultural collective text, it relies on and is limited to it; it is product of a historical and cultural life, too. For this purpose by comparing what has been presented in the text and reviewing the text as an entirety, we may understand the secrets from what is said. So, while paying attention to the historicity of the text garden meaning will be demystified.

In this course, basis is Koliat of Saadi and reviewing his worldview is used in order to better understand verses and make them multisided. The method used in this article, is an interpretive paradigm and its strategy is a two-phase combination of statistics and hermeneutic from implicit- implied type. So, the explicit meaning and what is implemented about the root of word “garden” as “Ba’gh” meaning God (Dehkhoda dictionary) is not our purpose.

Research procedure began with searching the word garden from “Ganjwar system” digitally

and was adapted with “Saadi Koliat edited by M.A. Foroughi Hermes publication” to control its accuracy and identifying the distribution and frequency of verses. Then reviewing the concept of story of poem, was implemented once in relation to the verse in which garden is used and another time by entirety of Saadi thought structure compared to works in order to know Saadi better. So, identifying the relation of part and whole in the level of word garden to “intratextual” form of poem compared to the whole is implemented at the level of Saadi work and thought outertextually.

Saadi’s text compared to Hafez is closed and reader oriented, i.e. the purpose and intention of author is evident. It should be paid attention that in literary hermeneutic discourse, “subject” has at least six aspects (Shamisa, 2010). So, while finding some similarities about the subject of nature or garden in all poems, interpreting other layers of literary theme from “theme” to “motif” is important and shows another unique aspect of the subject. In this article, interpretation of the word “garden” focuses on subject, theme and motif (Table 3).

Table 3. Six subject considerations in literary hermeneutics (Shamisa, 2010)

| No. | Title of text aspect | Definition |
|-----|---------------------------|---|
| 1 | Subject | Subject is an idea that writer develops consciously and may not believe in it essentially, like subjects of composition |
| 2 | Theme | Theme is the extended and foundational idea of text spreads in all its angles. Subject is condensed and explicit, but theme is expanded and implicit. Subject of Shahname is the history of ancient Iran but its theme is sense of pride, honor and majesty. Subject and theme are sometimes close to each other but always are not alike. In Saadi lyrics they are very close. In literary discussions theme is more important than subject. |
| 3 | Content | Subject is explicit and stated by words, but content is the artistic or literary narration of subject. Subject is explained during a literary expression and is accompanied with an image or point. Saadi has more subjects than contents. |
| 4 | Tone | Tone is the feeling the speaker wants to convey. |
| 5 | Mood | Mood is sense and influence that reader comprehends and these two are not the same all the time |
| 6 | Motif or repeated subject | The subject repeated in all works of a writer or in a specific work and familiarity with a work or writer mostly depends on it |

‘At least forbear to sting, if thou give no honey.’ Saadi in creating his works just considers realism and avoids from good and bad absolutism. Despite the negativist language of Hafez which even in praise and admiration- while being benevolent- doesn’t let anyone to be secured from his stinging satire, the encouraging tone and advising language of Saadi gives evidence of his positive attitude and hopeful calmness toward his era. He even explicitly states that his purpose of admiration is to advise others (NekooRouh, 2010) Intention of Saadi from composing service efforts to advice the king so he may listen and accept.

So, “dynamic social life”, “formal and semantic similarity of his language to modern language”, “his cleverness and his ability to produce and not imitate” and finally his being “rational and pragmatic” confronting with determinism of his life period, are regarded as unique features of Saadi. In seventh century when Mongolian forces

attacked Iran and Europe had been engaged in Crusade wars, he was just 10 years old. In modern times, pre- and post-Mongol attacks were considered as one of the worst historical eras for Iran (Masjedi, 2013, Tabatabaai, 2011, Niazkar, 2010).

Saadi works are divided to two categories of prose and poetry, which are collectively called Koliat (general works). Masterpieces of his prose and poetry works are Golestan and Boostan respectively. On the other side, Saadi’s works have two aspects: lyrical and ethical. His ethical works in Golestan and Boostan, and his lyric works are seen in sonnets, pieces. Boostan and Golestan are two complementary works (Table 2). Golestan has been composed after Boostan and has expanded texts in which each short item is independent. Golestan includes narration, advices and aphorism and doesn’t have historiography; it has gone beyond the prevalent tradition and addressed affairs related to the life style of his addressees (Niazkar 2010).

Table 2. Structural differences of Boostan and Golestan (Niazkar, 2010)

| No. | Boostan | Golestan |
|-----|--|---|
| 1 | Advice and counsel | Human being more freedom and paying attention to the result instead of advice |
| 2 | Ideal- individual morality | Practical- social morality |
| 3 | Determinism | Humanism and freedom |
| 4 | Passive and amenable to advice characters | Active characters |
| 5 | Inviting characters easily to create better condition and a more pleasant world | Not amenable to advice easily. In some instances they may act daringly which may lead to regret |
| 6 | Are not innovator and creative and just hope for a better world or result of their actions | innovator and creative |
| 7 | Are not adventurous | Adventurous and active. They determine the end of events themselves and may be punished or rewarded |
| 8 | Narrating memories, myths, advices | Real reaction of characters when confronting different problems |

Table 1. Research background. source : Authors.

| Type of relation | Title | Author | Source | Comments |
|------------------|---|----------------------------|---|--|
| Indirect | Garden the first concept of human being | John Dixon Hunt | Manzar, summer 2013, Vol. 23 | Garden the premier human notion; philosophical attitude |
| | Garden and garden architecture in Iranian culture and Farsi language | Naser Barati | Bagh-e-nazar, winter 2014, Vol. 2 | Comparing park with Persian vocabulary related to green space; linguistics attitude |
| | A window to Persian garden: The Significance of Multifaceted Researches on Persian Garden | Ladan Etezadi | Manzar, autumn2013, Vol. 24 | aspects of Persian garden research |
| | Garden in the Garden | Mohamad amin Mirfendereski | Haft shahr, 2001, Vol3 | Formal and semantic features of Persian garden |
| | Scenery of sunrise and sunset in Ferdowsi Shahname. Landscape, Future discipline | F. Joneidi/ A. Mansouri | Seminar of landscape architecture doctorate course, Tehran University. 2015 | Relation of landscape discipline to other arts and instances of objective/subjective look |
| | Existence sound of Persian garden | M. Sheibani & R. Mottalebi | Art and civilization of the ORIENT, 2014, Vol.6 | Garden is a position and a product of life giving of the artist from his own existence |
| Direct | Mowlana viewpoint to nature in Shams Tabrizi sonnets. | K.Dezfoolian, & M. Rashidi | Persian literature ancientbook, autumn2013 | Quantitative review of natural elements in Masnavi. Garden is a tumultuous market in which all details are doing business for some purpose |
| | Persian garden based on Shahname Ferdowsi | A. Farzin | Manzar, Summer 2014 | Garden as a Persian city, literary attitude |
| | Watching desert (reflection on landscape aesthetics in Hafez poem) | A. Mansouri | Bagh-e-nazar, Spring 2004 | Defining beauty in nature considering difference of evidence-looking and symbolist view; literary-philosophical attitude |
| | Mysticism garden of Sohrab | Z. Varedi | Literature journal of Bahonar University, winter 2005 | Garden, moving from disappointment, untying internal complexes and approaching to desirable world in every second |

Saadi

Besides the fact that no specific question has been asked in Saadi poems about garden concept, his thought has unique features which facilitates the subject of this research. First, “most Iranian poets including most famous (Ferdowsi, Khayyam, Molavi and Hafez) lived in seclusion and just Saadi had a dynamic social life and was a worldly-wise and sociable man (Shayegan, 2014:88).

Much have I roamed throughout the world’s far quarters,

Spending my days with all and sundry;

Enjoyment I have found in every nook,

From every harvest I have grained a corn-ear;

Second, Saadi’s language in 700 years ago is wonderfully like Iranian present language.”Foroughi comments in this relation: It is not Saadi that has spoken in our present language 700 years ago; but we talk after 700 years in the language we learned from Saadi. This isn’t limited

to his language and applies to the content of his works” (ibid: 92).

Third, there is some type of cleverness in Saadi works, such as “A falsehood resulting in conciliation is better than a truth producing trouble. And fourth which is a distinguishing aspect of Saadi’s works is related to his era conditions. He” tries to find a way to live with his people and interact with the dominating power; he earns his living with sweat of his brow (hard work) (ibid:94). In this condition, he is rationalist and has practical wisdom.

[...] and a scholar without practice is a tree without fruit, and a devotee without science is a house without a door. The Quran was revealed for the acquisition of a good character, not for chanting written chapters. [...] One being asked what a learned man without practice resembled, replied: ‘A bee without honey.’

Say to the rude and unkind bee,

Introduction

Landscape architecture has a holistic view and recognizes the phenomena objectively-subjectively in a way to be understood for human being in relation to universe. This view is looking for producing meaning beyond grammar and alphabet and not intervention to base design of environment and universe under the light of awareness on this ever renewed meaning. So, it finds titles like “environment” and “green space” which reductionist sciences- owing their knowledge validity exclusively to Descartes’ dualist thought- attribute to garden as insufficient, reduced and preventing from production or providing good mood for today human being.

Garden, as a fundamental concept related to human being awareness from the world and his own first layers of creation, has received attention from landscape architecture. Trees or green space is regarded as just part of garden meaning entirety which should shape the experience of an

immediate mood in the light of forming intertwined and synergetic relations. Otherwise, using several tress, water, grass or materials is stable frame which will never convert to a position in the culture of a country. Using combinations such as “book garden”, “music garden”, “ideas garden”, “beauty garden”, “victory garden” and like in ancient and modern literature suggest the landscape thinking aspect (objective-subjective) of garden (Sheibani, 2014, Farzin et al. 2015, Hunt, 2013).

Since Qajar era, Persian garden gradually was replaced by parks and green space. Imitating European models has faded the experience of Persian garden quality and landscape and the collective memory of Iranians in their cities and towns. Recovering the qualities of this position from prose and poetic literature of Iranian great intellectuals is a valuable attempt and this article tries to interpret garden position from Saadi view.

Research background

Besides identifying the features related to natural science, historic renovation and review of garden shape and geometry, garden concept has been subject to various researches, too. Miniatures, inscriptions, carpets and earthenware, itineraries, philosophic literature, poems, facts and practical experiences transferred by generations and so on, are valuable sources used in above-mentioned articles. Meanwhile Persian poem, as one of the most powerful factors shaping the identity of Iranians, has special and rich position in recognizing the meanings that may be called, “Iranian continually renewed existence” (Ashouri 2014, Shayegan 2014). Due to efforts made for ensuring the consistency and availability of these resources in the current degradation era, they have high priority for interpretation and

rereading.

Questioning the “roots of garden linguistic”, “identifying a special element” like water in poems, “identifying similar words” and related to garden and alike are observed in articles using resources of language, literature and culture. From these articles, those that directly question “superficiality in regard to garden concept” are divided to two groups: those using the poems indirectly and those concentrating specifically on one of the poets. Though the concept of nature has been repeatedly investigated from poets’ view, in general, but asking garden concept specifically and caring about superficiality are just accomplished in the poems of Ferdowsi, Hafez and Mowlana (table 1).

Interpretation of Garden Position in Saadi Poems

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Abstract

Garden in Persian culture and life is a fundamental concept; but today due to the degradation occurred in its revolution path along with hegemonic development of objectivist sciences which has conquered its validity authority, suffers from superficiality; this is why expressions like green space and living-environment are common in design profession. Garden is a concept related to human understanding and knowledge from his and world initial creation layers; in a way that in the revolution path of Persian culture, it associates immediately meaning of a “position”. Even today, using combinations such as “book garden” or “music garden” doesn’t mean that the complex has trees or green space, but its thematic load suggests that garden means a kind of position to show the “majesty” of the complex.

Knowing this position and elements, the environment and relations which results in understanding this objective-subjective quality due to the interaction of human being and universe (the selected nature), is an essential research for holistic courses such as landscape architecture and may contribute to revival of “Persian garden” instead of “green space”. One of the original and valuable sources of recognizing garden concept as an art, are other Persian culture arts which poem is one of its most prominent representations; because arts have lots of commonalities in their semantic level and in the meanwhile Farsi language is the most important factors of preserving Iranians identity and consistency during historical revolutions. In this regard, the present article tries to interpret garden position in Saadi poems, as one of Farsi poems peaks famous for “paying attention to social realities” and also “considering lovely sonnets and beauty images”, hermeneutically. So, the present article asks this question: Is garden in Saadi poems used to describe the mere objectivity of nature and appearance or it is used to describe thoughts? For explaining what thought or describing which mood, the word garden is used more? And which elements of garden receive more attention to address scene creation and semantic understanding?

Keywords

Position of garden, concept of garden, Saadi poem, landscape architecture theory, paradise.