
Survey of Sanayi's Linguistic and Literary Approaches (Based on Jacobson's Theory)

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Abstract

Among the poets, Sanayi has a prominent and considerable opinion and attitude about literature, its characteristics and language. The elaboration of the mentioned opinion will lead to a better understanding of the poetic atmosphere of the fifth and sixth century. This research discusses Sanayi's linguistic and literary opinions. In this relation and for fulfilling this purpose, the analysis of the major elements of communication, in other words language, message (poetry), sender (poet) and the recipient (audience and reader) were analyzed on the basis of Jacobson's theory of the communication process. Sanayi points to the role of concept and words in language, the relation of language with wisdom and thought, in addition to the influence of language. Regarding poetry, he believes that innovation and its long-term fondness, its impact and also being interesting for an absence and concealed spring and source enjoy significant importance. He also pays attention to the relation that poetry has with enchantment and how poetry springs and is inspired from the soul and spirit. Due to Sanayi, poetry should enjoy religious and wise content. He also declares that the poet should have an odd and extraordinary style, bear an idealistic attitude, thought and wisdom, the enchantment and magic of words, ethical language usage, and fluency of poetic nature and prophetic-like influence in his poetry. According to Sanayi, the reader and audience's preference and opinion should be of respect and his encouragement influences the poet's words.

Keywords: *literary theories, Jacobson's theory, Sanayi's poetry, the relation among language, message and poet.*

The Domain of Love's Scope; Survey of Reflection of Epical Elements in Sanayi's Poetry

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Abstract

In Persian literature, Sanayi is known as the major pioneer of changing the Khorasani style into Iraqi style and passing from the borders of extrinsic description into intrinsic description, in addition to the mystical description of phenomenon. As a result Sanayi has a prominent role in revealing the cohesion and unity of the mystical symbols with the epical symbols. The destruction, transformation and elevation created in this sort of poetry rescued epical poetry from its deadlock.

This research focuses on showing the similar factors in epical and mystical elements and how they are reflected in Sanayi's poetry.

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Keywords: *Sanayi, sonnet, couplets, story-like verses, epical elements*

The Status of Three Elements, (Dialogue, Action, Plot) and the Structure of *Hadiqeh's* Narratives

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Abstract

Sanayi Qaznavi, as a wise man, focuses on the elaboration of mystical teachings and discourses in his masterpiece; known as "*Hadiqat-ol-Haqiqat*", which is in the form of poetry and narrative. The survey and study of these narrations has a high significance in revealing the poet's manner of expression.

The survey and analysis of narrative or in other words narratology is based on identification of signs; which deals with any kind of narration, whether literary or non-literary, fictional or non-fictional, oral or written; which identify the units of narration; or in other words the form of plot; whereas some theorists have also called it the grammar and structure of story too.

This research has focused on the survey and study of structure in *Hadiqeh's* narratives based on three elements; dialogue, action and plot, while the researchers have also made an attempt to analyze Sanayi's storytelling manner within these narratives.

Keywords: *Hadiqat-ol-Haqiqat, structure of narrative, plot in story, dialogue in story.*

The Originality of Experiment in Sanayi's Sonnets

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Abstract

The Persian tradition of literary criticism believes that through Sanayi Qaznavi, the Persian poetry penetrates through the strict and narrow borders of nobility and pleasure-seeking materialism of the courts; stepping towards the modern domain of wisdom and intermingling with the public. It also seems that Sanayi Qaznavi's role is considerable in the elaboration of the poetry's principle regarding experimentalism; that is in addition to creating a serious change both in the content and approaches of the Persian poetry. Such issues are usually neglected in our literary criticism. While Sanayi revolutionized both the content and motif of sonnets, he also directed it towards achieving experience. In this relation he created sonnets that possessed his own mystical and inspirational insights which as a matter of fact blocked the path of imitation and repetition in the Persian sonnet. In this way Sanayi became a successful pioneer for the next great poets who appeared after him, such as; Attar, Sa'adi, and Hafez. The author intends to survey the principle of experimentalism in Sanayi's sonnets in order to show his originality in poetry and sonnet in the domain of verses' structural cohesion and unity of meaning; the mentioned cohesion is created through maintenance of inspirational experiment and its recreation in the poetic language.

Keywords: *literary criticism, Persian sonnet, Sanayi Qaznavi, originality of experiment, cohesive structure.*

The Comparative Criticism and Analysis of Sanayi's Interpretive Views in *Hadiqat-ol-Haqiqat*

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Abstract:

Sanayi has interpreted some of the verses in the Holy Quran regarding how they relate to his own works. In these interpretations, just like the other mystics, he seeks to express his own individual impressions and views rather than interpreting the verses. The point is, in some cases his interpretations differ with others, enjoying subtle, delicate and innovative insights and images which offer a uniquely mystical and literary value to his work.

This essay primarily categorizes Sanayi's interpretive attitudes on the basis of their form and kind, and following it his approaches are criticized and analyzed. This is done in a manner that first of all Sanayi's views about verses on unity and its related topics are expressed, and then his interpretations on the verses about the prophets, and especially Prophet Mohammad, are analyzed. Following these parts, the interpretations given on matters such as human creation, blessing, decent safe-keeping, repentance, fate and destiny are surveyed. In all these cases, Sanayi's views are compared with the views of other mystics and analyzed too.

Keywords: *Quran and Sanayi, literary interpretation, paraphrase of verses, interpretation and mysticism*

Hadiqah's Influence on Sohrevardi in Creation of Encoded Stories
(*And Difference of Concept of "Old" in the narrative of "Meeting the Old"*)

Maryam Hosseini, PH.D

Abstract

This article surveys the influence of Sanayi's Hadigheh poets on Sohrevardi's mysterious stories. This study shows how Sanayi's philosophical thoughts and poetic images in Hadigheh leads Sohrevardi to benefit from them in creating his books like 'Gabriel's Feather Song', 'Red Wisdom' and 'The book of lovers' companion.'

and uses Hadigheh's poets in his stories.

The other issue discussed in this article is the difference of attitudes of these two (Sohrevardi and Sanayi) on the actual meaning of "The old". The central part of the mysterious books is about the event of meeting "The old". In Sohrevardi's philosophical system "The old stands for the" active wisdom" in Peripateticism philosophy and Gabriel in religion. In Sanayi's classification of the universe, in accordance with the Neo-Platonists, the "General Soul" meets the disciple and becomes his guide. As a matter of fact, within Hadigheh and "Seir-Ol-Ebad", Sanayi introduces the "General Soul" as a medium for the grace of the "Comprehensive Wisdom" to the material world, while Sohrevardi benefits from the Peripateticist philosophers in this regard.

The method of study in this article is comparative and we compare Sohrevardi's mysterious stories like "Gabriel's Feather Song", "Red Wisdom" and "The book of lovers' companion." with poets of Sanayi's Hadigheh.

Keywords: *Sanayi, Sohrevardi, Sanayi's Hadigheh, mysterious stories, "Old" in gnosticism, the "General Soul", "Active Wisdom".*

Sanayi's Relation with the Kings (According to Hadiqah and his Book of Poetry)

Mahin Panahi, PH.D.

Abstract

Since after Prophet Mohammad's death, jobs and social-political activities were intermingled with non-religious (the Islamic word is "haram") issues, Sophists avoided any sort of social-political participation with the kings and also despised and reproached any kind of relation with them.

The question raised in this research is; "despite reproach regarding having any relation with the kings, how was Sanayi's relation with this social class?" Considering the fact that Sanayi dedicated "*Hadiqat-ol-Haqiqat*" to Bahram Shah, and admired him, in addition to his courtiers and friends, it becomes quite clear that Sanayi had a good relation with the contemporary kings of his own time; which belonged to the Qaznavi dynasty. This point raises another question; he was a wise man who taught seeking non-materialism, chastity and faith and became the follower of many mystics who appeared after him, and always advised people to rely on God and trust him. So how could he possibly admire the kings? The simple answer given by some is that these poems were created when he was a young man; but then serious contemplation of his poetry makes us realize that as Sanayi became closely attached to Bahram Shah and his son, Mas'oud, he made an attempt to reform and educate them in a proper manner. He frankly and through direct advices and thoughtful allegories, any kind of suppression and encourages the king to be fair, forgiving, patient, do good things for the pheasants, behave in a humble manner, be sensible, wise, brave and thoughtful in religious issues, matters related to the nation; in other words in general he encourages the king to behave in the best possible manners. Sanayi tells the king to utilize his position for reforming the country; although poverty and the unsuitable political situation of the time influenced his requests and had a serious role in the matters he was accused of.

Keywords: *Hakim Sanayi, Sophists policy, Sanayi's relation with the kings, Hadiqeh and Sanayi's Book of Poetry.*