

## SOMATIC PHRASES IN THE WORK OF SAADI SHERAZI “GULISTAN”

**Saida Ubaydullayevna Sultankhodjayeva\***

\*Teacher,

Department of Iran–Afghan philology,  
Tashkent State University of Oriental Studies,  
Tashkent, UZBEKISTAN

Email id: saiibojon@gmail.com

**DOI: 10.5958/2249-7137.2022.00593.6**

---

### ABSTRACT

*The article is devoted to the phraseological units used in the work of the famous Iranian writer SadiySheroziy “Gulistan”. The spiritual properties of the phraseological units, built on the basis of hand, teeth, heart, soul, Lamb, head somatic lexemes, are cited. It was thought that most of the phraseological units used in the game have an expressiveness and an emotional character.*

**KEYWORDS:** *Somatic, Units, Denotation, Free Unit, Evaluation, Structure, Semantics, Methodological Meaning.*

---

### INTRODUCTION

Many poets and writers have passed in the world. But there are such cases that the period, over time, their value will increase, as it were, will not decrease. Undoubtedly, one of such writers, who illuminated the sky of the Persian literature after the Pharaoh with its bright light, and whose flashed light for seven centuries was not extinguished by a particle, is considered the Sa'diySherozi of Muslihiddin. Many works from the poet in different genres have been inherited by generations. In particular, it is a work written in the prayer "Gulistan", written in 1258 year, which has the character of pandnameh, embodied in prose the literal and spiritual characteristics of the nazm, consisting of stories, poems, Proverbs, fables, Proverbs, figurative expressions, verses and hadith. Sentences in "Gulistan" are listed with a prose statement first and then briefly improved with a theoretical statement in the content. Or the prose statement is filled with proverbs and proverbs. Sometimes stories are expressed only in words of wisdom or figurative expressions. The writer himself created many proverbs and phrases that they were absorbed into the composition of the oral creativity of the people. Especially the writer figurative phrases, in order to ensure the musical rhythm of the work in the citation of words of wisdom, either by changing them or using many synonyms, adapt to rhyme and increase the artistic style of the work. Such phraseological units make it possible to deepen the meaning content of artistic works, increase the attractiveness of events, expressiveness of the event on Earth.

The main part of many phraseological units, which Sa'diySheroziy used in "Gulistan", is semantically aimed at a person, at interpreting his behavior, at assessing his moral–ethical, intellektual characteristics, characterizing his social status, profession, age, life experience. Therefore in this phraseological units representing different structure and semantic meanings is noteworthy. Especially the phrases consisting of somatic phraseological units (in the composition

---

the name of a body member of a person) are cited in many in the game by the writer. In such somatic phraseological units, the use of both external and internal body organs was observed:

(۱) مَلِكِ دَسْتِ تَحْيَرِ بَه دَنْدَانِ كَزِيدِنِ كَرَفْتِ وَ كَفْتِ... (« شرح گلستان » ، باب ۱ ، ص. ۱۸۳ .)

...dias dna esirprus yb kcurts saw gniK ehT

« دست » [dast] “hand”, « دندان » [dandān] “tooth” ;

« دست تَحْيَرِ بَه دَنْدَانِ كَزِيدِنِ كَرَفْتِنِ » [dast-e tahayyār be dandān gazidan gereftan] literally "take the Lightning, to the tooth of the hand of amazement", that is, "from surprise to surprise", "to admire dearly", "to be incredibly disgusted", "ajablanmak", "to regret" ;

(۲) آن کس که مرا بگشت، باز آمد پیش

مانا که دلش بسوخت بر گشته خویش

(« شرح گلستان » ، باب ۵ ، ص. ۵۰۹ .)

Man came back and killed me,

His mercy came to burn the heart.

« دل » [del] "heart", "soul" ;

« دلش سوخت » [deleš suxt] literally "the heart was broken", that is, "the heart was crushed", "the heart burned", "pity", "pity came".

In many somatic phraseological units, which are presented in the game, imagination, expressiveness and emotionality take the leading place. Although the phrase is denotative, that is, it has a character to name the predicate or phenomenon, but one of their main features is full-fledged self-expression in the context of objectivity, expressiveness and emotionality:

(۱) هر آن که تخم بدی کشت و چشم نیکی داشت

دماغ بیهده پخت و خیال باطل بست

(« شرح گلستان » ، باب ۱ ، ص. ۱۹۰ .)

When a person commits evil and hopes for good,

With the superstition, dream has been around for a while.

« چشم » [češm] “eye”, « دماغ » [demāy] “brain, nose” ;

« چشم نیکی داشتن » [češm-e niki dāštan] literally "to have the eye of goodness, good", that is, "to wait for good", "to hope" ;

« دماغ بیهده پختن » [demāye bihode poxtan] literally "in vain the brain (nose) to cook", that is, "hump", "in vain to think" ;

(۲) ملک را رحمت در دل آمد و از سر خون او در گذشت.

(« شرح گلستان » ، باب ۱ ، ص. ۱۷۷ .)

The King's Mercy came and forgave his blood.

« دل » [del] "heart", "soul", « سر » [sar] “head” ;

« در دل رحمت آمدن » [dar del rahmat āmadan] literally "have mercy on the tongue", that is, "Have Mercy", "have pity" ;

« از سر خون کسی در گذشتن » [az sar-e xun-e kasi dar gozaštan] literally "to go through the head of someone's blood", that is, "to have mercy", "to go through someone's blood trade".

rieh ,sdrow fo snoitanibmoc eht sserpxe ylevitarugif ot slliks sih sesu retirw eht semitemoS era emag eht ni deretnuocne stinu lacigoloesarhp eht fi nevE .idarityahcuk gninaem citsilyts a ni noitacilppa sti fo sisab eht no demrof si hcihw ,mrof lautirips wen a ,stinu eef fo desopmoc :stinu lacigoloesarhp fo rebmun eht ni dedulcni eb ot ti swolla ,esnes lacigoloesarhp ,elbatrop

(۱) کوس رحلت بکوفت دست اجل

ای دو چشمم وداع سر بکنید

(« شرح گلستان » ، باب ۱ ، ص. ۱۸۸ .)

seye owt ym ot lleweraf diB

« دست » [dast] “hand”, « چشم » [čašm] “eye”, « سر » [sar] “head” ;

« دست اجل » [dast-e ajal] literally "the hand of death", that is, "Death", "The Hand of death";

« دو چشمم وداع سر بکنید » [do čašmam vedā'-e sar bekonid] literally "say goodbye to my two eyes with a head", in the same case "give up hope from the soul" ;

(۲) گر نبیند به روز شب پره چشم

راست خواهی، هزار چشم چنان

چشمه ی آفتاب را چه گناه؟

کور بهتر که آفتاب سیاه

(« شرح گلستان » ، باب ۱ ، ص. ۱۸۵ .)

esnes eht ni) nus eht fo thgil eht ni tluaf eht si tahw neht ,(yvne sah) yad eht ees ton nac tab eht fl nus eht naht ,dnilb era (suoivne) seye dnasuht a hcus taht retteb si tI .(nam denethgilne na fo .(ssenkrad ,ecnarongi) snekrad

« چشم » [čašm] “eye” ;

« چشم ندیدن » literally "not to see the eye", that is, "to make a hollow belly", "to envy"

« هزار چشم » literally "thousand eyes", that is, "jealous" ;

(۳) یک روز تأمل ایام گذشته می کردم و بر عمر تلف کرده تأسف می خوردم و سنگ سراجی ی دل به الماس آب دیده می سفتیم و بیت ها مناسب حال خود می گفتیم...

(« شرح گلستان » ، دیباچه، ص. ۱۰۵ .)

eht decreip I .elituf saw taht efil eht rof yrros tlef dna syad tsap eht tuoba thguoht I thgin enO ...noitidnoc nwo ym fo yhtrow setyb eseht dehsinif I dna ,sraet htiw straeh fo esuoH eht fo enots

« دل » [del] “heart”, “soul”, « دیده » [dide] “eye” ;

« سنگ سراجی ی دل به الماس آب دیده سفتن » [sang-e sarāče-ye del be almās-e ābdide softan] literally "pierce the stone of the dream house with tears", that is, "let the weeping dream come true".

ynam fo smrof tneffid desu retirw eht taht raelc semoceb ti ,selpmaxe evoba eht morF dna gninaem eht hcirne ot redro ni ,stinu lacigoloesarhp citamos gnidulcni ,stinu lacigoloesarhp "egagnal" , "traeh" [led] " دل " esac emas eht nI.erutcurts citsilyts sti ,krow eht fo gninaem "دندان" [nādnad] " "dnah" " سر " ; "daeh" [ras] , " دیده " [edid] "eye" [mšaç] "[dast] eye" " دست " ; "htoot"tic eht htiw detaicossa esarhp lacigoloesarhp evitarugif ,lanoitome-evisserpxe na si .stinu fo noitamrof eht rof dnuorg fo level niatrec a setaerc naM fo sgnileef ,secneirepxe lautirips

siH .yllacifitneics dna yllacitsitra htob derutcurts ylhgih si izorehS id'aS hkiehS fo krow sihT suoiretsym eht fo noitulos eht ebircsed snoinomda dna modsiw ,sesarhp ,seirots ,egagnal si "natsiluG" hguohtLA .kniht ot enoyreve setavitom nrut ni siht dna ,efil yadyreve ,dlrow -gninaem eht redisnoc ot nosrep a rof erusaelp a si ti ,selat cinocal dna trohs ni desserpxe .ti morf egdelwonk lautirips eviecer ot dna erusaert a sa ti ni detouq sesarhp eht fo gninaem

### DESU SECRUOS FO TSIL

*:secruoser naisreP*

(۱). دکتر خزایی محمد شرح گلستان تهران ۱۳۸۱. ۹۰۳ ص.

(۲) پرویز اتابکی بر گزیده و شرح آثار سعدی. - تهران ۱۳۷۴. ۲۵۴ ص.

*:secruoser egagnal kebzU*

niddifyaS) aj'uhkdaruM olluM ot naisreP morf noitalsnarT .natsiluG .yizorehS yid' aS.1 .314.B .2005 ,tnekhsaT - .(noitacilbup rof gniraperp ,hallufyaS

.220.B .y 2006 ,T ,yiqab niddimjaN .thgiled natsiluG .yizarehS yid'aS hkiehS.2

### LIST OF SOURCES AND LITERATURE USED

*Literature in Uzbek and Russian languages:*

1. Ramatullaev Sh. Uzbek phraseology (phraseologic polysemy, synonyms, variation, antonyms, homonyms).T., 1966.
2. Rubinchik Yu.A. Grammar of the modern Persian literary language. –M., 2001.
3. Rubinchik Yu.A. Fundamentals of phraseology of the Persian language. – M:Science, 1981, 276 p.
4. Usmanova Sh. Somatic phraseology in Uzbek and Turkish languages -Tashkent, 1998, B.160.