

Analysis of Fara-text literary genre in Golestan-e-Saadi

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ABSTRACT

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Fara-text is one of the most popular genres today, introduced by Arash Azarpeyk, and is one of the non-theorized and revival genres that has become a system and a field of literature that is not classified in any genre or poetic or fictional perspective. The Fara-text is the return of the avant-garde to the transcendental aspects of all written prose texts - even non-poetic poems - in the tradition of the history of the literature of the ancient nations of the world, which, for all their artistic grandeur, have never been defined in the paradigm of literary genres. Saadi's words are both concise and a mirror of eloquence and rhetoric. Therefore, in this research, by descriptive-analytical method and using library resources, we seek to understand in which literary genre the preface of Golestan and many of its educational lines (apart from its fiction_poetry lines) belong? And with respect to the achievements made by researchers in this work, we believe that they are completely one-sided and the dignity and originality of the word has not been preserved as it should be. According to the components of the school of word originality, the texts in question have transcended the existing frameworks, and finally we see a coherent synergy that in an Orian text, frees itself from the constraints and uses each of the potentials of the word. Thus, the basis of the narrative of such texts is never in the classical and modern definitions of poetry or fiction, but are glorious, literary works which are outside the poetic and fictional ontology. Accordingly, these works are based on the proposed system of Arash Azarpeyk in the Fara-text genre and will not accept any definition other than Fara-text.

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Introduction

In contemporary literary studies, “Phramatan” (an emerging, untheorized literary genre proposed by the “Word-Centricity” or *Arianism* school) represents a third category of literature beyond the conventional dichotomy of poetry and prose. While Persian literature is historically categorized into poetic and narrative structures, many classical works defy these classifications while maintaining high aesthetic and artistic value. This research investigates Saadi’s *Golestan*, specifically its preface and didactic sections, to argue that it transcends traditional poetic or narrative boundaries. By utilizing the “Word-Centricity” framework, this study proposes that *Golestan* should be classified within the “Phramatan” genre—a systemic, independent literary mode that prioritizes the artistic potential of words over rigid genre definitions.

Method

This study employs a descriptive-analytical methodology based on library research. It examines the structural characteristics of *Golestan* against the theoretical framework of “Phramatan” as defined by Arash Azarpik. The research analyzes critical perspectives on *Golestan* (from Bahar to contemporary scholars) to demonstrate that previous attempts to classify the work (e.g., as *Maqama*, prose-poetry, or purely didactic literature) have failed to capture its unique ontological status, thereby necessitating a new genre classification.

Results

The research yields the following findings:

۱. **Phramatan as the Third Genre:** Phramatan is characterized as a “third gender” of literature, functioning independently of the restrictive paradigms of poetry and story. It is not limited by the “poetic sharia” or “narrative sharia,” allowing for the full exploitation of linguistic potential.
۲. **Inadequacy of Traditional Definitions:** Analysis of literary criticism shows that while scholars like Bahar and Zolfaghari have

recognized *Golestan*'s unique synthesis of prose and poetry, they have struggled to define its genre. Labeling it merely as *Maqama* or "poetic prose" is insufficient.

۳. **Saadi's Innovation:** The research argues that *Golestan*'s preface and didactic sections exemplify Phramatan because their primary goal is neither to tell a story nor to create "poetry" in the technical sense, but to achieve a supreme artistic expression through language itself.
۴. **Modern Saja' (Rhymed Prose):** The study highlights Azarpik's "New Saja'" (New Rhymed Prose) as an intrinsic musicality of words rather than a mere decorative device. *Golestan* serves as a historical precursor to this genre, where rhyme serves the artistic integrity of the word rather than being an external imposition.

Conclusion

The research concludes that *Golestan* cannot be confined to classical definitions of poetry or fiction. It constitutes a landmark example of the "Phramatan" genre—a sophisticated, independent literary system. By reclassifying *Golestan* through the lens of Phramatan, this study provides a more precise and methodologically consistent academic framework for analyzing Saadi's masterpiece, paving the way for future research on other classical works that similarly defy traditional genre classification.