

# **Social and Cultural Complains and Grievances in the Lyrical Poems of Emad Faqih Kermani**

## **Abstract**

Literary works, especially the poetry of poets, are a reflection of the social and cultural conditions of their time; since artists have keen insights and insightful thoughts, they explore the situation of society more carefully and highlight its irregularities in their work. In Persian literature, the expression of these shortcomings, disorders and dissatisfaction has been called "complaint". This type of poetry has a significant place, especially in Persian literature. Emad Faqih Kermani is one of the prominent poets of the eighth century AH who has unique beautiful poems in the form of ode and lyric. Examining "complaint" as a theme in his works can play a significant role in recognizing the social situation of this period. This research has been done by descriptive-analytical method and relying on library data. The findings of the research indicate that in the poetry of Emad Faqih Kermani, the poet has artistically raised these complaints and criticized the situation of the society of his time. Reflecting on the complaints of Emad al-Faqih, it can be seen that the political situation prevailing in the poet's era has been the basis of his greatest dissatisfaction. This displeasure is reflected in themes such as the humiliation of dervishes and the needy, the feeling of worthlessness, the humiliation of grace and art, the criticism of the structure and political agents.

## **Research aims:**

1. Familiarity with the position of social and cultural grievances in Persian poetry.
2. Investigating the reflection of Emad Faqih Kermani's social and cultural complaints in his court.

## **Research questions:**

1. What is the role of social and cultural grievances in the content of Persian poetry?
2. What is the reflection of Emad Faqih Kermani's social and cultural complaints in his court?

**Keywords:** Emad Faqih Kermani, Social and Cultural Complaints, Poetry Court.

## Introduction

Emad Faqih Kermani (690-773 AH), is one of the Iraqi style poets who is known as "Emad Faqih" and is named as Emad. He is one of the poets of the eighth century AH and contemporary with Abu Saeed Bahador Khan Ilkhani and Abu Shoja Mozaffari. Emad Kermani is the owner of a valuable poetic collection that has turned his work into one of the most beautiful illustrated Persian collections with descriptions and the use of imaginary. He lived during the patriarchal period (651-736 AH); A period in which Iranian society was still plagued by the ravages of the Mongol invasion, and the resulting economic devastation. Considering that literary works are to a large extent a reflection of the poet's feelings about the political and social situation of his time, so the necessity of examining the social and cultural grievances of Emad Faqih Kermani in his collection is raised. An issue that can turn the illustrated court of Kermani into one of the authoritative historical sources in recognizing the cultural and social life of the Mongol dynasty. His poetic collection is full of illustrations with words and concepts. He has managed to systematize his fantasies and sensory experiences and present them in the form of artistic images and this is accomplished by relying on the power of imagination; an active force that is able to organize passive images. Imaginations are compressed into words and take on the name of the image in order to become objective and tangible. In Emad Kermani's poems, the poetic images are very special and interesting.

Regarding the background of the present study, it should be said that no independent work with this title has been written so far. However, some studies have examined the poetic features of Kermani. An article entitled "Imagination in the Divan of Emad Faqih Kermani" was written by Hadi Abdoli in 2015. In this research, the author has studied how to create imaginary in the court of Emad Faqih Kermani and it is believed that there are various types of similes in Kermani poems and Kermani has paid more attention to the images of tangible worlds than rational worlds. Emad Faqih has focused on metaphor to explain and clarify his thoughts and for this purpose he has used the metaphor of explicit and Makniyeh (Abdali, 2016: 2). Another study entitled "The Letter of Love and Debates of Khajeh Emad" was written by Mohammad Hossein Khosravan in 2000. In this work, the author has examined some aspects of the poems of Emad Faqih. Emad Faqih was known for his good morals in Iran and his works show his theoretical freedom and ambition. Emad's fame has caused Hafez to follow his poetry many times (Khosravan, 1379: 3). None of the mentioned works have studied the content of the complaint in the poetry collection of Emad Faqih Kermani. Therefore, the present study has investigated this issue in the illustrated collection of Emad Faqih Kermani through descriptive and analytical methods and through library studies. In this research, social and cultural complaints that have been reflected in the court of Emad Faqih Kermani have been studied. Emad Faqih Kermani, with an artistic expression, complained about the cultural and social situation prevailing in his time and expressed his protest against such issues to everyone.

## Conclusion

The themes of literary works are directly related to the life situation of the creator of the work and the issues he faces. Considering that no society is free of disorder and chaos, this has instigated the theme of complaint to become one of the fixed themes in Persian poetry. Meanwhile, a number of periods in the history of social and cultural anomalies have increased. One of these epochs in the history of Iran was the Mongol period and the century following. Emad Faqih Kermani lived in such a century and that is why his poetic collection has become a work in which many disapprovals can be seen. Criticisms are the voice within the poet and their source is individual or social. Their type and extent depends on the sensitivity of poets to adversity, failures, social conditions in which they live and also their impact on the environment. According to the evidence presented in this article, it can be concluded that Emad Faqih has made many criticisms about the situation of the society of his time. The glories that have made him bitter are not limited to his grievances about the sufferings of everyday life; rather, he could never be indifferent to the injustices,

inequalities and oppression of the people due to his mission of philanthropy and justice. Emad Faqih's complaint about Dahr, Bakht, Falak, etc. is in fact the glory of these oppressions. Obviously, such complaints are a reflection of the public opinion that the poet expresses in his own language. What is happening in the society of Emad Faqih's time is very diverse from the ideal society of the poet, which is based on justice and equality. That is why it makes the poet proud and complain. However, a number of people have become enemies with Emad. Considering the above-mentioned issues, it can be inferred that by examining the complaints of Emad Faqih, one can get well acquainted with the social and cultural conditions prevailing in the poet's era, and also by explaining the poet's complaints, one can understand better than his poems.

## References

- Bahar, Mohammad Taghi (2008), *Divan*, Tehran: Negah Publications. [In Persian]
- Hafez Shirazi (2004), *Divan*, by Mohammad Ghazvini and Dr. Ghasem Ghani, Tehran: Zovar Bookstore. [In Persian]
- Hakemi, Ismail (2007), *Research on Iranian Lyrical Literature and Types of Lyrical Poetry*, Tehran: University of Tehran. [In Persian]
- Khaghani Shervani (2001), *Divan*, by Jahangir Mansour, Tehran: Negah Publications. [In Persian]
- Khosravan, Mohammad Hossein (1379), "Love Letters and Debates of Khajeh Emad", *Journal of Humanities*, No. 28, pp. 77-65. [In Persian]
- Dolatshah Samarkandi (2003), *Tazkereh al-Shoara*, edited by Edward Brown, Tehran: Asatir Publications. [In Persian]
- Dehkhoda, Ali Akbar (1998), *Dictionary*, Tehran: University of Tehran. [In Persian]
- Razmjoo, Hossein (2003), *Literary Types and their Works in Persian*, Mashhad: Ferdowsi University of Mashhad. [In Persian]
- Roudaki, Jafar Ibn Mohammad (2008), *Divan*, Tehran: Amirkabir. [In Persian]
- Sanaei Ghaznavi, Majdood (2005), *Divan*, edited and explained by Mohammad Baghaei, Tehran: Iqbal. [In Persian]
- Shamisa, Sirus (2004), *Literary Types*, Tehran: Ferdows. [In Persian]
- Saeb Tabrizi (1988), *Divan*, by Mohammad Ghahraman, Tehran: Ministry of Culture and Higher Education, Scientific and Cultural Publications. [In Persian]
- Saffarzadeh, Tahereh (2005), *Enlightenment Road*, Tehran: Publisher Bergziton. [In Persian]
- Zafari, Waliullah (1375), *Imprisonment in Persian Literature*, Tehran: Amirkabir Publications. [In Persian]
- Emad Faqih Kermani (1348), *Divan*, Tehran: Ibn Sina Publications. [In Persian]

Abdoli, Hadi (2015), "Imagination in the Poetry of Emad Faqih Kermani", Thesis, Ardabil: Mohaghegh Ardabili University. [In Persian]

Farahani, Mirza Abolghasem (1383), Divan, Tehran: Negah. [In Persian]

Ghobadiani, Naser Khosrow (1353), Divan, edited by Dr. Mohaghegh-Minavi, Tehran: University of Tehran Press. [In Persian]

Kasaei Morozi (2006), Divan, Tehran: Amirkabir Publishing House. [In Persian]

Massoud Saad (1339), Divan, edited by Rashid Yasemi, Tehran, Ibn Sina. [In Persian]

Moin, Mohammad (2007), Farhang-e Farsi, Tehran: Ashja. [In Persian]

Moatman, Zeinat Al-Abedin (1364), Persian Poetry and Literature, Second Edition, Tehran: Zarrin [In Persian]

Moatman, Zinat al-Abedin (1371), The Evolution of Persian Poetry, Fourth Edition, Tehran: Tahoori Library. [In Persian]

Rumi, Jalaluddin Mohammad (1978), Generalities of the spiritual Masnavi, edited by Badi'at al-Zaman Forouzanfar, eighth edition, Tehran: Javidan Publishing Organization. [In Persian]

Yahaghi, Mohammad Jafar (2005), Beth Al-Shokoui, Persian Literary Dictionary, under the supervision of Hassan Anousheh, Volume 2, Tehran: Ministry of Culture and Islamic Guidance. [In Persian]

Yoshij, Nima (2009), Collection of Poems, Tehran: Negah. [In Persian]

Sarami, Ghadmali, 1389, Beth al-Shukwa,

<http://www.EncyclopaediaIslamica.com/madkhal.php?sid=492>