

“The Poetry of Criticism and Protest by Khaghani Shervani in Persian Literature”

¹Mohammad Hossein Khan Mohammadi, ¹Mohammad Amir Obaydinia and ²Ali Ansari Satlu

¹Urmia University, Urmia, Iran

²Pardis University of Urmia, Parais, Iran

Abstract: Human being is intuitive by nature and innately is fond of good works and good praise and obscene things are to be criticized, the main reason of which is dissatisfaction and distress of social and political conditions of the political community. In the poets' world the appropriate and timely criticism and protest, is among the best moral traits; because correct criticism and protest is considered to be one of the most important issues in the poetry of the poets. Khaghani also considered as a conscious human being in his time with the art of poetry has criticized and protested against the dishonesty and misbehaviors in the community at his time and has complained; the complaints that sometimes have been of the world similar in some ways and the other world different. This process in this study is called the “criticism and protest”. The manner of criticism and protest is in Persian literature that is not specifically for Khaghani but many poets before him such as: Rudaki, Kasaee Marvarzy, Ferdowsi, Naser Khosrow and writers and poets after his time have also composed poems in this field. Accordingly, literary criticism and protest is an outcome of an intellectual and moral issue that a knowledgeable and open-minded poet or writer in dealing with disadvantages and evils of society would speak the language of protest in the form of literary prose and verse. The researcher of this study aims to identify and examine the criticizing and protesting poetry of the first class great poet of Iranian literature, Khaghani Shervani and is going to analyze the social classes being protested against by the mentioned poet.

Key words: Criticism and protest, Khaghani Shervani poetry, prose and verse, evils

INTRODUCTION

Since, the beginning of the Islamic era and the arrival of the Arabs to Iran as early as the 7th century AH, although various dynasties ruled Iran, the culture and literature has developed and flourished in the shadow of various kings and with the support and appraisal of many kings and great and incomparable poets and writers such as Rudaki, Daghghi, Kasaee, Onsoni, Farokhi, Naser Khosrow, Khayyam, Anvari, Faryabi, Khaghani, Ein Al-Ghozat, Nezami, Khaje Abdullah Ansari, Ferdowsi and others found the space to flourish and offered gifts to the gardens of Persian literature, that more scripts in verse and prose in praise of kings and described wars and conquests and were guidance to the people and the Persian Sufi poetry though were written in the vast territories of Pars, due to the amalgamation with the Arabic language it was full of Arabic words and Turkish dynasties dominance, terminology Turkish-Mongolian expression also entered Persian literature that all these technical features and it is worthy of thought.

Poets and writers used the literature as a powerful tool to suit with the political and their social and their psychological conditions. Where there was a time and place to speak of love and joy, feasting and literary

circles for words of love, the sonnets would have flourished and wherever appropriate with pride and conceit, long eulogies were born and wherever the soul of a poet was wretched and disturbed it was armed by various forms of parody and satire and the complaint. Complaints from unhappy and tribulations of life, human injustice, oppression and social abnormalities that reflect the social and political conditions of the poet and writer time and because of the criticism and protest related to the government the kind of resistance and protest literature is to be examined. The antiquity of the criticism and protest in literature has ancient strong roots, the issue in English literature is known as protest literature and the resistant literature in Arabic as and in Persian literature as protest literature. Writing in this field from its birth has been repeated in the literature but varied according to the nature and the type of protests, in a community the protest aims at religion and mysticism and moral deformity and in other community injustice and unrighteousness are targeted. From Sassanid dynasty our knowledge of the poetry is more than other periods. Because in this period with the rise of people like Rudaki and Shahid, Dari poetry is born with all its features and even evolves and develops approaches to its maturity (Zarrinkoub, 1942). In reflecting on the content of Poems we will discover many

historical and political and social issues at the time of the poet. Poets and writers tell about their sufferings and thoughts in poetic style and lyrical content.

Freedom is one of the divine blessings that such as air, water and food by which human life on this earth find its meaning. If man is deprived of this vital principle, humanity suffers from psychological repression and his life is threatened. Khaghani is also one of the intelligent free men who was sentenced and imprisoned guilty of having liberal ideas and standing up against tyranny of Shirvân kings and in the black pit of despots and oppressor composed odes that were heart-rending and pleasing odes so that to poetry and literature of Iran would shine in the universe, enlightening the soul and free nature of the poet who wants to have the right to choose everything (Tabrizi, 1960):

- No blessing is better than freedom, What would I do, to such ungrateful convert?
- Following my lips for bread, the two loaves, What would I do, in kissing Sultan door?
- Sphere's nine town is my Prison Cell, What would I do, pleasure in ten- day jail?
- I'm Kaveh, to throw a sledgehammer on demon
What would I do, in the shop, furnace and anvil (Tabrizi, 1963)

Khaghani: Hassan al-Ajami Afzal al-Din Badil (Abraham) the son of Ali Khaghani Haghayeghi Shervani, is one of the great poets and experts of Iran (Torabi, 1965).

Afzal al-Din Badil the son of Mohammad Shervani Al-haghayeghi (Tabriz, 1960) was born in a poor family and was trained under the guidance of his scientist uncle through, Kafi Al-Din Omar and excelled in all the sciences of his day. For a while he joined Shervanshah court and praised and admired him but gradually withdrew the government people and turned to spiritual worlds and finally, after seventy-one years of life accompanied with full of ups and downs and frequent imprisonment and trips and mourning occasions, he deceased in Tabriz. Khaghani is one of the few peaks of Persian poetry and is one of the first class poets of classical literature in Iran. His works include collections of poetry, including eighteen thousand bits of Persian poetry, Masnavi of To?fat Al-Araqhyn including about three thousand bits and Monshaat include: letters to the elders in the age. (Safa, 1952).

A significant portion of Khaghani Poems consist of his complaints of the world, infidels of the time, bitter and horrible life imprisonment and that the combination of them is about his autobiography and the letters that convey the incidents of his life and the manner of his

treatment with them and his spiritual condition. He is one of the most famous poets of ode. He has often said odes praising the great statesmen and people. However, he is the protester and groaning poet! His poetry is full of grievance and lots of complaints of the world, traumatic events and adverse life, sufferings and pains of his own. Thus, by analyzing and examining the Poems of this great poet and first class of Iranian literature, social classes are contested and criticized that include.

Turks: In his criticism of the Turks, he says: "When the Pars is the criticism of Perisan Turks, Where is the wise pleading the resort?"

In the criticism of the time turmoil that overwhelmed Khorasan and Iraq, many examples can be cited. It can be said, from a viewpoint, Khorasani poetry style, because of the power and domination of the Iranian government is the domain of conveying optimism, recommended to be happy, pleasure and cheerfulness desire to live. The atmosphere that reigns on this bit of Rudaki's poems in the form of Khorasani style including Onsoni, Manouchehri, Farokhi and Kasaei is dominating: be cheerful merry with happy eyes. The world is but the myth and wind. Since, hair color black and short is day. The depredations of Hindu riots spread.

Depredations: Loot and attack (Moein, 1943) is depredate same as depredations.

Hindus: People of India, black of anything (Moein). The bit is regarding to the praised hair or beloved. Khaghani spent his life and time likened to the cropped black hair. Predatory and agitating ringlet of the beloved when it covers her beautiful face gets my life so that it is black as her hair is short. Turk is a word that has many meanings such beautiful, predatory, treacherous, slave. In the 6th century poetry often is a symbol of oppression, murder and looting. The cause is lots of the oppression Kharazmshahian government during their reign in Iraq and Khorasan had over the people. Chaos and confusion has been developed due to the Khwarazmian ongoing conflict in different parts of the country with Salajegheh. And because of the desire of accumulating money of the rulers, moral corruption flourished in the country was quite evident and led to the chaotic situation in the sixth century poetry and literature. In the poetry of this period, less poets is seen to have expressed their protest against the time condition.

Ignorant and jealous people: One of the most important Khaghani social criticism and grievances was his complaints of the jealous and ignorant and different

classes of society. The envious and malevolent were a class of poets who were often unable to compete and face the Khaghani, so to speak ill against him and Khaghani would frequently ridiculed and criticized them: "a bunch of miser imposter, not knowledgeable.

"Read Quran with me but not like me. Like the full Moon of its hypocrisy, like me, they do not light every Dome of each community". Sweet and sour my praise and reproach with contemporaries cooked from the grape, of the sore grape make the healing matter. I close to treasure and they, the soil whims, I'm wisdom light and they, blind of their wishes. These jealous rivals are the enemy of reason and cleverness deny this magic and miracle, the hypocrite opponent. A bunch of ungrateful envied the beauty of Joseph some called Ahmad speech error. Like the bowl black because they blurred. Like the mouth of the jug mercury, no grant of mercy.

Khaghani criticism is of the people of the era. From his perspective jealous people were a bunch of blind capricious following whims made their hearts astray. In contrast, he counts his qualities that owns a treasure and has got ration as bright as the light. In the first line of above verses the "praise and reproach" is mentioned. Accordingly, the people of the age were divided into two groups. Those who are knowledgeable and deserve to be praised and those enemies of reason and knowledgeable and their reward is a reproach and condemnation. Khaghani calls his poetry as magic and the hypocrites who are dressed as friends approached him from hypocrisy.

His gain in the story of Quran refers to Joseph and his jealous brothers from the citations of which knows himself as Joseph that a bunch of ungrateful are jealous of him and they're going kill him or undeserving people who denied the words of the Prophet (PBUH) and Quran.

In the last line, he simulated the heart of the enemy with the bowl stained with tin which has become black and blurred and their hands are within the cement jar that has got a narrow mouth and mercury can hardly come out of it and he says that the infidels are away from donations and grants. It can be concluded that one of the main causes of complaints and grievance of Khaghani is the prevention of the praised from giving gifts and rewards to the poet. Of course, its examples in the poems of other poets can also be seen.

"There is no seeds of generosity in human nature. Why should I ask the rain for help?. In the nature of human or say the soil, there is no sign of generosity and benevolence. So, I do not expect and hope even the clouds and the rain to fall and be generous".

The time: Khaghani as well as others is truly critical of the world that is graceful for the irrational and puts knowledgeable people in distress and sorrow: "Wearing the imperfect the cloak of perfection. They are not talented for any art. The artist is ashamed like a tulip. They are deprived of any hat because of poverty. The stature of incomplete and foolish people is not adorned to perfection and art and they are deprived of any perfection and knowledge. Artistic: artist, knowledgeable (Moein).

During this period, the artist and sophisticated people are like tulip leaves have their heads down and were ashamed. As, if because of poverty and deprivation do not have even hat. All the sorrow comes from the resurrection sky brings a sensational turmoil to my heart My heart was pregnant also sad outcome of his fellow has thousand and pain it.

Judgement day: The gathering, revive (Dehkhoda). All the sadness that came down from heaven and have been brought together attacking to my heart and have established a turmoil. My heart was pregnant with sorrow and as if sadness falling. That is why, the only companion of my heart and soul are huge pain, heart frozen of the universe, accomplices of seditious, thoughts now are like fatal elephant sleeping together. The artist is ashamed like a tulip. They are deprived of any hat because of poverty Where goes the wise where the world is wrong? Honey bees live on Flora, the pure venom?

This time is collaborator and friend with intrigue and turmoil. It is like the elephant fatal lying together with you (if you close eyes and neglect, you are eliminated). Where in the world wise people is to take refuge and trust that the world was wrong house of tyranny as well as the bees can no longer stay on a flower because it is pure poison all the flowers and plants have been fatal. Except events, what is outcome of this dilemma? What do you do impatient the dark soil?

You that your patience has reached its end, the mundane world are only a dilemma what you do? The only outcome of this worldly dilemma is bitter events and happenings. View of the sky where the soil put in mouth. And aware his mouth does not deserve soil as punishment.

Soil in someone's mouth or something is a metaphor of forcing someone into silence or muffled in the above bit where interpretation of dust rising from the ground and air to the sky, the bit is different from the later, meaning are suspended. Pour the soil over the world, why didn't tell. Do not make this source of life, the place of soil?

One of the metaphors is the Pouring soil meaning over humiliated. He saw the sky and knew how they

would humiliate him that he was aware that did not deserve the abasement and humiliation. However, he was silent and said nothing. Soil of degradation is for the world that never said not to do that with me because I am the sky and center of precipitation and generosity, fountain of life and do not humiliate and blind me.

Khaghani was silent to tell story of time. From whatever language, the best is his silence. Khaghani talks of evil and confusion of the time any more. Because among the virtues that has the virtue is being silent, taciturn and reserved while biting his tongue. The bit is reminder of Rudaki's poems.

"The time told me to keep away from your anger. The one who cannot imprison the tongue, he is imprisoned. Suppose, rationally all accept the religion, the deception of the time is but his stupidity. The hoopoe is aware of water under the lake but not aware of the trap from the heaven over the earth".

Suppose that someone wise and nimble but comparing to the time which is in his life more artful of all human beings, he is but a mere fool. The second bit is a parable for the first bit. The hoopoe is able to recognize that where the water is running underground but though wise is not aware that there is a trap on Earth and he will be trapped and involved.

Khaghani, after his father's death, was under his uncle's support who was also a scholar, Kafie Al-Din. This scientist man did not spare any effort in training Khaghani but this time, the time again turns to struggle with him and kills Kafie Al-Din. Where is the highest grace and honor essence of man? Where is Kafie Al-Din the man mediator, gem of parentage?

In the second line, he considers his uncle as the mediator ring of connections who have honor, nobility and lineage. "Where is the one my blessings and my uncle? What uncle? but The Father and God, to every home. As, if the time does not stop once this ordeal and after a while his older son, his wife and his young child also suffer from the same fate as his father and uncle.

LONELINESS AND NOSTALGIA

In the whole Shirvan, I met not even half friend wish that you the impossible were familiar. I'm Hussein of time: the unworthy is my Yazid and Shemr. My time is all Ashura and Shervan is Karbala. The land of the dictator is like a person of graceful tyranny. The inside cemetery and the outside world the garden.

Now the world of wicked the Shiite-esteem people became arrogant and oppressor. But looks like a good captivating garden and that inside is the cemetery. Egypt, the country you saw is sleeping. The once heard, the venerable Neil, is a mirage.

The land that was once prosperous like the land of Egypt is now broken down. The sea of forgiveness is dry and generosity turns into a mirage. Because the generosity does not exist. How long should I seek blessing? Day of forgiveness was down very soon seeking the extreme light from the shadow of death. The famine of forgiveness, our share of life seeking clemency and blessing to bestow.

In the first part of the verse, Khaghani complains that there is no longer any sign of forgiveness and mercy. No longer, He expects reward and prize and says the days when were full of generosity and forgiveness, alas, are gone and missing. Now, I am seeking your light out of the land of darkness death.

"My breath way is closed from sighing Where is my companion to tell him about? I hope faithfulness and regret that today in the essence of Adam, it is rare this gem my companion is no one but my moaning from among people except my shadow no one is along with me of my companions. Universe bestowment is all born peace of mind. Forgiveness of the waterfall is all from the well. Rare gem is a Metaphor of loyalty.

Salut: happiness (Moein). Happiness and joy and bestowment is resulting from the attention given by the time. That is to say if the time wants to make someone happy, it will happen not the otherwise. The second line is a parable for the first line. Khaghani says: as if there is no water in a well, not water will be in a bucket of water. "O man! What does safely know Universe way? What writes of Khalifa kindness, when the ring is forged?

The audience of the poet is the entire human. O, man does not know health and health and being without sorrow which is the way of making human life frustrated is. As long as the Khalifa gold ring is made forged and impure he does not know anything and does not know it. "Writing in this bit is used in the sense of accepting. Khaghani in the other bits, writing is used in an allusive meaning:

- Heart devoted to your hair, what does he write of me?
- Life dwelling in paradise, what does he write of my body? (Kazazi, 1939)

The child death: Khaqani elegy written on the death of his son, Rashid al-Din, complaining of the time, is one of the masterpieces of Persian poetry. Shervani poet wrote an elegiac poem on the death of this dear and the time and the people in which they live and begins to complain about his loneliness and that his only companion is the shadow of companions. The morning dew appears in the wet daffodil.

Khaghani tells in his mourning of his son: One morning he opens his heart and the bleeding tear drops like the dews of the dawn falls of his crying eyes like a daffodil.

For the faith of my heart as cry and moan, to open the coil of the deceiving sphere. As a sign of loyalty and companionship moan with me so that by its effects, takes the foundation of the deceiving sky and the coil apart from each other. Don't rely on world as back up and it collapses by a sigh, the world spinal cord is taken apart from one another.

"Do not trust and rely on the unfaithful world and turn it down her waist with a sigh. The dawn heaven fastens the two pieces of Moon and Sun. The Harout sorcerer manner, opens the straps".

Harout: The name overthrown angel who is hung in Babylon well (Borhan Ghate). The sky and the time has been to likened Harout. "Sun and the Moon were likened to two pieces (Kazazi, 1939).

Moon and Sun (the time), with strap and its spell, could well make me suffer pain and disaster, thou the companions break the spell of the sky, Harout in manner and save me from this pain.

"Lovely my dear! lights of my heart died. Like candle, From my eye lashes dropped tears. Oh, Lovely friends, my child that is brightness of my heart and a source of joy to my heart died. Then, you take part in the grief and shed tears as melted candle falls and cries, out of his bloody heart, pour out bloody tears to drip of your eyelashes".

IMPRISONMENT AND CONFINEMENT

Khaghani if is not the greatest imprisonment Persian literary figure, at least is one of the elders in the field. In the following literature lines of prison suffering is moaning. The horrified Ode is written in the imprisonment days of unrestrained, the most technical and the most difficult of Persian poetry. This exquisite ode is a clear example of the poet circumstances in which he is in pain and complains from heaven as such: Heaven me wrong there's more of a Christian monk.

The heaven is more turned over than Christian calligraphy. They are torturing me continuously like Monks. "Tarsa line is known by Minorsky as Greek script that was written from left to right" (Kazazi, 1939). "One of the ritual sufferings of Christians under which they have gone on their own, it's been a few years of his life spent in chains". Heaven had good deeds more of the Christian Greeks calligraphy more wrong and turned over and continuously cast me as Christian monks in pain. My body is divided in two like Mary string. My heart like Jesus needle is unique.

"There is Mary string since the divine Miss had the reputation of sewing. Jesus needle is a needle that Jesus had when going to the heaven. Because he has been connected to the world as much as a needle size, in the fourth heaven he was prohibited and arrested to go farther".

I will cry out of this heart as bee hive. Like the bees contaminated with blood buzzing. I cry out of my heart that like the bee hive is broken apart and like the bee hive is infected with the blood is buzzing and screaming. My hot and crying tongue by the effect of fiery sigh is. Burning like candle wick heart of the Christian. From my hot tongue and crying from the fiery sigh is burning. Like the candle wick, the poet is simulating his tongue as a light. Like an icicle pointed out hung and burned, three chains are putting me in pain by their hands.

It is referring to that icicle is hung from ceiling. My enemies with their hands hung me with pain and suffering with chains and burned my heart. The dragon was sleeping on my feet. He could no then stand up. My foot was under the iron mountain. The mountain on foot, how can you stand up? Khaghani foot if is freed stood if the world secret was given. The Zahhak snake stayed on my feet take-off from my eyelashes precious treasure. I am like a fish burning in a pan from these two snakes whale-like. Following the covenant, I thought. I thought my partner tuned his loyalty.

Dragon is a stipulated metaphor from the shackles that bound the poet's legs. Iron Mountain is a metaphor for chains. You open my foot and I was released from the shackles and I knew how I could free myself from the hand of the world.

Zahhak: Zahhak serpent upon his shoulders as having ten thousand horses in the court is nicknamed thousands of horses.

Shackles like the two snakes that had grown on the Zahhak shoulders, stayed on my hands and feet with tears as royal pearls to drop of my eyelashes down. Of chains that are like a snake tangled and complex are like the great whales, I am burning. Like fish in the pan as it is struggling. I thought that the time is a good help loyal friend. But, I knew that it is treacherous and my speculation disappeared.

RECESSION OF THE SCIENCE MARKET

On the earth wherever is a miserable. The poor is captivated by the poverty, enslaved. His job is poetry or Astrology. His whims are philosophy or Elixir. What is astronomical and philosophy shut down, the elixir and

poetry is hypocrisy. Falsity and infidelity both thrashing, poverty and omen both are two afflicted. On the scales of law and reason side. The philosophy, knowing the black coin and poetry is barley. The complaints of Khaghani are of the recession of science of the scholars.

Elixir: A substance that changes the nature of objects and makes them more valuable. For example, the copper turns into gold (Moein) in figurative sense is alchemy.

Holiday: leaving something blank and spoiled up. (Aghrabalmavared).

At this time, the market astronomy and philosophy is vacant and abandoned and lost. From the perspective of people the science of alchemy and the art of poetry is but the hypocrisy. Disbelief and denial are likened to the thresher, in terms of pressure. Disbelief and denial, infidelity, science of philosophy and the art of poetry is overwhelmed and ruined and evil and hardship is afflicting those virtues.

Shaeeri is barley (Moein)/Scales: Black money, trivial and worthless (Moein). Now with the standard laws of Shariat their people who claim to have reason and science, philosophy such as black money worthless and poetry is as barley is small and worthless.

“Scream because there is no referee to help, shout in the position of my worshiping place. Zamzam springs of eyelashes under drains, blood storm comes from the deaf rock. In the chest, sea waves with hot water I will go to pearl kaaba glittering, he is the wealthy and referee of the world and I will bring my complaint to the wealthy and referee”.

From the sadness that is in this time and age no one hears or helps the righteous scream, I go to worshiping place and the altar (Mehrab) and I will complain.

Ssma: Deaf (Moein)/Samma rock: a rock as if it is deaf. Now, the time of famine of dignity and generosity, though of you I want the generosity and reward because you are the generous and merciful one day. Sitting beneath the drains and the wall of tears springs out of my eye lashes like a fountain the Zamzam. As the rock that also come to see me in pain and cry blood.

Lala: Bright and glittering (Dehkhoda) Sorrow and sadness in my chest like a stormy sea is striking the wave and I want to go moaning near the Kaaba to cry.

CONCLUSION

Khaghani is a thoughtful poet and sensitive to events in his environment, despite the strength, glory and steadfastness that is his odes. Considering his emotions, he is irritable and sensitive from which he takes advantage composing his odes. The main reason for criticism, protests and complaints of Khaghani should be considered in two general two aspects.

His bitter and unpleasant social environment and what happens in the inner world and his personal life. “The world is dark from his view point and is fusing with diverse pain in his opinion but the nature of its essence removed from any good and is of evil and is fed and the world and people are void of loyalty and that only the righteous people and friends are substitutes for death the way of peace is by the solitude (Forouzanfar, 1939).

Complain of poverty and scarcity, death of beloved ones, especially his eldest son Rashid al-Din, annoyance of the jealous rivals who were envious of his poetry, being in prison and so on is the discontent origin and cries of pleading is rooted in his personal life and his inner self. Depredations of Khwarizmi and Seljuk governments to seize power and chaos and turmoil that Iraq and Khorasan were faced with has caused the basis of his social protests.

REFERENCES

- Forouzanfar, B., 1939. *Speech and Eloquence*. 3rd Edn., Kharazmi Publications, Tehran, Iran.
- Kazazi, M.J., 1939. *Reported Difficulties of the Collection of Khaghani*. 6th Edn., Tehran Publishing Center, Tehran, Iran.
- Moein, M., 1943. *Persian Dictionary*. Moein Publications, Tehran, Iran.
- Safa, Z., 1952. *Literary History of Persia*. 12th Edn., Ashif Publications, Tehran, Iran.
- Tabrizi, M.B.K., 1960. *Overwhelming Proof*. Nima Publication, Tehran, Iran.
- Tabrizi, M.R., 1963. *At the Height of Poetic Lyricism of Khaghani Shervani*. Shaer Publication, Tehran, Iran.
- Torabi, S.M., 1965. *Literary History of Persia*. 9th Edn., Ferdowsi Publication, Tehran, Iran.
- Zarrinkoob, A., 1924. *With the Caravan of Hilla*. 2nd Edn., JAvidan Publications, Tehran, Iran.