



A Comparative and Contrastive Analysis of the Emerson Philosophical Essays and Ghaani's *Distress*

Faramarz Elyasi

Department of English Literature, Tehran, Iran

faramarzeliasi2015@gmail.com

Received: 13 Apr 2022; Received in revised form: 03 May 2022; Accepted: 09 May 2022; Available online: 15 May 2022

©2022 The Author(s). Published by Infogain Publication. This is an open access article under the CC BY license

(<https://creativecommons.org/licenses/by/4.0/>).

Abstract— In this study, Mirza Habibollah Shirazi's (*Ghaani*) *Distress* was compared with Ralph Waldo Emerson's two philosophical essays "Nature" and "Self-Reliance" in light of philosophical and moral views. The study aimed at comparison of these two contemporaneous poets and writers to trace the similarity, differences and source of their teachings, because the researcher assumed the two thinkers have many ideas in common. To perform the study, the main ideas in the selected works of the two poets were analyzed in length and then their works were compared and contrasted. Results of the analysis indicated that In Emerson's "Nature," God is present in nature and man is not separable from metaphysical order. "Self-Reliance" emphasized non-conformity and dependence of the individual self. Ghaani's *Distress* was described as a window to Eastern metaphysics that specified didactic implications. Emerson uses a general idea of philosophy of nature's utility and then focuses on deductive reasoning. In addition, Emerson philosophy of transcendental and metaphysical philosophy represents perception of nature and self in an independent philosophy and strengthened diverse education of Eastern philosophy and poetry. Ghaani is merely advocator of Sa'di's style and educational teachings.

Keywords— philosophical, teancendentalism, moral teachings, self-reliance, Nature, metaphysics.

I. INTRODUCTION

In the present research, the two contemporaneous poets namely Mirza Habibollah Shirazi (1808-1854) known as Ghaani and Ralph Waldo Emerson (1803-1882) are to be compared with respect to the sources of their inspiration in their writings. The former is an Iranian poet and writer of the Ghajar Dynasty whose transcendental and metaphysical content of his *Distress* is compared to the themes of Emerson's "Nature" and "Self-Reliance". It seems that by the emphasis on providence, personal perception of epitome, divinity, and the emergence of God in every creature Ghaani and Emerson have personalized and appropriated the teachings of Sa'di in their own words.

Ralph Waldo Emerson (1803-1882) is an American transcendentalist poet and essayist whose contribution to metaphysical literature is considerable. As documented in *Adventures in American Literature*, Emerson was born in

Boston, Massachusetts. He was "the son of a Unitarian minister whose ancestors were clergymen back to the time of puritans (Safier 2012).

Emerson's writing carrier and lectures on literature begin after his traveling to Europe. In 1836, he published "Nature", a series of essays in appreciation of nature with the theme of transcendentalism that indicates God is everywhere in nature. The new faith represented in "Nature" is adopted from other philosophers and writers and is customized based on Emerson's own perspective. In *Nature*, Emerson perceives the "eighteenth-century view of nature as a machine and of God as a master mechanic" and "God in us" is reflected in nature (Safier 212). The concept of "God in us" implies the idea of individualism and according to Safier, Emerson believes that "individualism was a step toward the recognition of God

within us that each being represented the embodiment of spirit" (213).

In 1841, Emerson published "Self-Reliance", a long essay that concerns one's own thoughts and intuitions that reflects reliance and attachment to public norms. In this essay, Emerson reacts to getting conformed to social expectations and norms, instead, he suggests adherence to an individual's will in the way Plato and Milton concerned individualism and perceived it as nonconformist (Kundert 95). According to Roger Sedarat "to be an individual means, overall, to see life and the world with one's own eyes, with eyes cleansed of the effects of the group mind and individual constrictions" (Xlii). In addition, Behnaz Eskandari indicates that the essay foregrounded the concepts of virtue, intuition, wisdom, and direct divine inspiration that are distinct from the mainstream of literature and thinking in America, while the familiarity of Emerson with East, especially Persian writers such as Sa'di and Hafiz, endorses the traces of Persian thinking and wisdom in his oeuvre (71).

The influence of Sa'di on western literature and Persian literature is undeniable. In Iran, Mirza Habibollah Shirazi (1808-1854), known as Ghaani, is a poet of the Ghajar era whose oeuvre seems to be haunted by Sa'di's writing style and thinking. Ghaani was proficient in Persian and Arabic literature as well as the French language. According to Encyclopedia Iranica, he was called "Mojtahed of Poets" by Fath Ali Shah Ghajar and experienced in mathematics and rhetoric. According to Shaki he was a "court panegyrist" titled as "*Hassān al-ʿAdjam*" by Muḥammad Shāh and considered as "a man of erudition, and the first *Persian* poet to master French" (*Encyclopedia of Islam* 264).

Ghaani's *Distress* (1936) is a didactic, educational, epistemological, and mystical book in prose and verse closely parallel to *Golestan* of Sa'di in style and form, but different stories and wisdom. *Golestan* is the source of inspiration for Ghaani, while his thoughts and feelings are being stirred toward more individualism and metaphysical mysticism. Ghaani writes "His glory is transparent in every heart and each person is festinated of His passion, the wise attribute every creature the prove of His existence and the Reached perceived His existence the prove of all creatures" (*Distress* 3).

The similarity between the content of Emerson's essays and Ghaani's *Distress* implies that the two poets have used the same source of knowledge and wisdom, but it is not clear how they have adopted from Sa'di who had been living six centuries before them. Emerson and Ghaani knew the French language; Emerson had been familiarized with Persian literature through French translations, while

Ghaani had direct access to the text of *Golestan* of Sa'di and other Persian literature. Hence, the present study explores the differences and similarities between Emerson's thinking and metaphysical essays and his morality with that of Ghaani in *Distress* to suggest the source of inspiration for their writing

II. COMPARATIVE ANALYSIS OF GHAANI AND EMERSON

The two writers, who have written in prose and poetry, expressed their philosophy differently. "The basic function of such critics is that the larger function of literature is to teach morality and to probe philosophical issues" (Guerin 77). To provide a framework for the comparison of the two writers, first, their approaches of presenting their ideas are presented. The content analysis of *Distress* showed that Ghaani used the inductive method in the presentation of ideas, while Emerson used deductive reasoning in introducing his philosophical views.

Simon Blackburn defined induction as "any process of reasoning that takes us from empirical premises to empirical conclusions supported by the premises, but not deductively entailed by them" (192). This study claims that Ghaani's approach is inductive because he discusses many social behaviors whether acceptable or detested to challenge the society's deficiencies. Every example presented by Ghaani is a premise that leads to the conclusion. For example, the story about distasting greed and property states that,

When fire breaks out in Madain (a city currently located in Iraq)m Salman Farsi has nothing less than a Book and a sword. He took the two and went out of his room and said: "lightweighted travel like me. If you are without much property, the divine's heaven is your ultimate place, and if you are involved and interested in sins and wealth, the soil will not let you to leave the house (the world) easily" (*Distress* 96). This narrative is inductively given. By telling the story of an Islamic Epistle, Ghaani tries to prove a premise that having sufficient wealth and property can save you, but attachment to mundane and wealth causes more drudgery and problems. Accordingly, the mercy of God is attainable for those disencumbered by profusion and dissipation. Therefore, from an example (narrative story) or premise, the writer reaches to conclusion that approves inductive reasoning. The entire examples are presented using the same approach.

In deductive reasoning, one major theory or idea is presented first and then supported by related premises or examples. According to Blackburn, deductive reasoning means "a process of reasoning in which a conclusion is drawn from a set of premises" (96). The theory would be

examined in this reasoning by possible experiences and it is top-down reasoning. Accordingly, when Emerson states that “An enraged man is a lion, a cunning man is a fox, a firm man is a rock, a learned man is a torch” (Nature 9), the terms ‘enraged’, ‘cunning’, ‘firm’, and ‘learned’ are concluding terms that are examined previously and indications of such issues can be examined in the behavior of people. A fox is cunning; it is a theory, and every man behaving the way a fox does can be cunning; therefore, the principle is cunning and people are examined for having this behavior. The Essays of Emerson in “Nature” and “Self-reliance” follow the same deductive reasoning.

2.1. Order and Unity: Emerson’s Nature vis-à-vis Gaani’s Disorder

In Emerson’s “Nature”, God is present in nature, an organic being that reflects order of things involved in it. In addition, man is not separable from metaphysical order and can understand nature by senses. What Emerson states refers to commodity and usefulness of nature that is an insight into the workings of the universe. In an example, he provides evidence for the function of nature as the source of human commodity, “The wind sows the seed; the sun evaporates the sea; the wind blows the vapor to the field” (Nature 3). It is clear that Emerson uses a general idea of the philosophy of nature’s utility and then supports the idea by deductive reasoning.

In Ghaani, order and unity can be found out of distress and disorder, because he reflects upon social mischief and corruption. By telling narratives about the behavior of devotees and clergies who claim they are innocent, Ghaani refers to their lags and sins; in effect, he forbids then greed, niggard and corruption by showing them the right paths of life. Meanwhile, Ghaani forbids people's wrongdoing in the distressful condition of society, he shows the transcendental way of life in mystic epistemology, contentment, justice, obedience, forgiveness, and divine ordinance.

2.2. Human Senses: Prescriptive v.s Descriptive Perspectives

In Emerson’s “Nature”, man can perceive metaphysical order (represented in the image of stars as the separate and ever-existing source of light) through senses, mainly by understanding the sublimity of metaphysical existence. La Trance states that “The stars allow him to perceive the ‘perpetual presence of the sublime’” (2). Emerson says “The lover of nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the spirit of infancy even into the era of manhood,” (Nature 4) that represents the metaphysical and transcendental views of him. In Ghaani, the senses are introduced the main obstacles of people. For example,

when Ghaani speaks about pride or niggard, he refers to human senses in the world whose mundane functions are fulfilled and prevented the development of an association between human nature and the divine order or unity of God. Therefore, the two writers concern human senses as a means of transition if used in the right way. However, the difference between the two authors is that Emerson is prescriptive regarding the function of senses, but Ghaani is descriptive, through the description of social repudiated behaviors.

Emerson believes that virtue and intellect are the ultimate functions of beauty. He says, “I am the lover of uncontained and immortal beauty. In the wilderness, I find something more dear and connate than in streets or villages” (Nature 7). In effect, Emerson thinks that the human mind and righteous and virtuous deeds are beauty (immortal beauty), because they are parallel and additive to the order of the universe. In the same vein, Ghaani refers to detesting forbidden (repudiated) actions and honoring persuasive deeds as instruments of understanding divine mercy and order. Therefore, both Emerson and Ghaani agree that virtue and intellect are beauty.

2.3. Discipline’s Moral Function: From Nature to Heaven

The moral aspect of Emerson’s essay “Discipline” by manifesting the function of things and differentiation of courses of the study implies that the disciplines of nature have a moral function and this function can be fulfilled by the connection of nature to soul or spirit. In Ghaani, the moral lessons are discussed directly through short narratives or parables. This type of discipline that is discussed in Emerson is a philosophical basis of Emerson’s teachings in the essay, that in Ghaani are the pivotal basis of narratives. For instance, in Emerson’s attitude, the function of fire is to burn, in Ghaani the function of Greed is adversity; therefore, in the two writers, each subject fulfills its own discipline and function. Accordingly, they both follow the same order of things as naturally ordained.

One important aspect of human behavior is idealism. It seems that in Ghaani’s narratives idealism, as an illusion, is the cause of many forbidden behaviors. For instance, greed is a result of dissatisfaction with possessions and the greedy person cannot enjoy what s/he has, and loses the least requirements for pleasure and enjoyment in search of the most desirable. In remonstrance of greed, Ghaani in a short narrative says, “A greedy king has increased his wealth as much as oppressors desire for oppression, accordingly he is not defender of the oppressed and listens not to any advisor. This king breaks the contraction of friendship, but friends turn to enemy and kill him” (Ghaani

110). The ideal king in Ghaani should be generous and he repudiate the kings who are not bounteous. In Emerson, this idealism is similarly the result of human desire for perfectionism, because nature is perceived as a perfect thing.

2.4. Mystic Epistemology

What is called the spirit in Emerson, refers to the soul of nature as it resembles the soul of a man. This idea in Emerson and Ghaani is a mystic issue. In Ghaani, mystic epistemology is a unique way of both philosophy and religion, and transcendental reaching means getting merged with the divine's spirit and this state cannot be achieved unless through a process of thinking and observation that ends in ecstasy and delight.

This mystic philosophy in Ghaani is an Islamic philosophy, while in Emerson it is philosophical and transcendental rather than attachment to religion or Christianity as the common religion of Emerson's forefathers. Emerson states that "We are as much strangers in nature, as we are aliens from God. We do not understand the notes of birds. The fox and the deer run away from us; the bear and tiger rend us" (Nature 18). It indicates that ignorance of God's mercy in creation impedes understanding nature. Nature like the human body is the foundation of the expression of the soul and existence depends on the essence of soul or spirit.

In both poets, the target is unity and bounty of God, in other words, the extraordinary power of the world is represented in the order of nature. This order in Ghaani can be established and respected by man, or man can help the establishment of this order through his deed, but in Emerson nature and order is the reflection of God and a metaphysical proof of divinity. It seems Emerson's audience is to be ascertained that the order of nature is the effect of God, while in Ghaani people know the order is established by God, but people deviate from that established truth and Ghaani criticizes the society to respect the divine ordinance and order, something that people habitually forget it. Emerson introduces new concepts to people, Ghaani reexamines people's faith in the same ideas that previously have been introduced in Persian philosophy and mystical teachings.

In "Self-Reliance", the self and society are complementary. Individuals are persuaded to follow their own creativity and path, not to follow the social roles and limitations blindly. This emphasis on individuality is represented in Ghaani by reference to dervish and their mystics and negating the mundane world and fame. Self-Reliance is considered as symptomatic of the problem he was diagnosing. "To believe your own thought," Emerson claims, "to believe that what is true for you in your private

heart is true for all men,-that is genius. Speak your latent conviction, and it shall be the universal sense; for the inmost in due time becomes the outmost,-and our first thought is rendered back to us by the trumpets of the Last Judgment" (2). Accordingly, human senses are reliable in the perception of nature and the universe. Therefore, Emerson's philosophy regards free will in perception, while Ghaani describes what are predominantly specified as reaching the love of God and merging in divine's essence.

III. A CONTRASTIVE ANALYSIS OF EMERSON AND GHAANI: PERSIAN METAPHYSICS

A literary analysis of Emerson's essays shows that although his metaphysical views and deductive reasoning are similar to that of Islamic mystics, he has not been familiar with Persian poets until the 1840s, and his essays are written before 1940. In the same vein, Sedarat refers to not only the "writings that are known to have been informed and influenced by Emerson's Persian readings but also in an essay such as "Nature" (1836), which Emerson had written before his proper introduction to Persian poetry in the early 1840s" (2).

In an article on Persian poetry titled "On Persian Poetry" written in 1858 and more than 20 years from writing "Nature", Emerson has written about Iranian poets and Persian poetry to specify their position. This inclination toward Persian poetry began in 1837. According to Carpenter, Emerson read books about Eastern poetry and culture including Mani Secrets, Zand of Zoroaster, words of Buddhism, Quran, and translations of poems from Iranian poets in an Asian journal, but the name of none emerged in the writings of Emerson in this time. However, Nature is written before the acquaintance of Emerson with Eastern philosophy, but at the time of writing "Self-Reliance" (1841), he has been familiar with some Eastern teachings (Carpenter 12-13). In the same vein, Noie indicates that,

Emerson read Hammer's translation. He owed his familiarity with Hafiz in particular and Persian poets in general to Hammer as he himself says: to Baron von Hammer Purgstall, we owe our best knowledge of the Persians. He has translated into German, besides the "Divan" of Hafiz, specimens of two hundred poets, who wrote during a period of five and a half centuries, from A.D.1000 to 1550. The primary sources of his knowledge of Persian poetry were the two volumes of German translations published by Joseph von Hammer Purgstall in the early nineteenth century. (15)

In addition, the writings of Emerson on Persian poetry and historical-biographical studies emphasized that Emerson became familiar with Persian literature in his later life, not at the time writing his first essays. In "on Persian Poetry" the effect of Hafiz can be explored on the transcendental poetry of Emerson. In this article, free will, aesthetics of ontology, divine love, and symbolism are the shared points in which Emerson has taken from Hafiz (Fotohi and Taebi 113). Fotohi and Taebi believe that "Emerson has not been familiar with Persian Literature before his forty" (94). Emerson argued that Emerson has been familiar with Ferdowsi in 1847 because he has gotten *Shahnamah's* translation is a loan from a library for four months in this time (49). Fotohi and Taebi state that Emerson has been familiar with Sa'di and Hafiz more than other poets. Such pieces of evidence indicate that Emerson's inclination to Persian poets mostly Sa'di and Hafiz occurred after writing *Nature* and *Self-Reliance*, the reason behind his interest in Persian poets might in close association of his ideas with that of Islamic mystical teachings.

In other words, Emerson was potent to like Persian poetry and mystical philosophy, because his ideas before familiarity with the Persian poets namely in *Nature* and *Self-Reliance* testifies this idea. Fotohi and Taebi concluded that "the interest and poetic enthusiasm of Emerson inclined him towards Persian poets, and his mystical insights and metaphysical attitudes increased his devotion to the study of Persian poetry. While there are traces of metaphysical and transcendental philosophy in Emerson's essays before familiarity with Persian poetry, the philosophical approaches used in his essays "Nature", and "Self-Reliance" show that his mystic philosophy is shaped before representation of Eastern philosophy and Persian poetry in his writings. There are some differences between Emerson and Ghaani's ideas about transcendental, metaphysical, and mystical philosophy. In *Distress*, the mystic epistemology is attributed to the deeds of the dervish and the expression of God's bounty and mercy on the most deprived people and specifically believes in the philosophy of suffering like the stoic religion. The unity of God, silence and mystical meditation are the foundation of Ghaani's philosophy. In Emerson's philosophy every person, not merely dervish, or self can experience the Nature and spirit via senses. In Ghaani human senses are not sufficient to perceive divine's discipline and order, but Emerson states that Nature as God's spirit is the emergence of God, because it functions in an orderly process.

According to Sedarat, Emerson was not directly familiar with the Persian language, but he learned about Persian literature, mysticism, and philosophy by the intermediacy of German and French translations of Hafiz and Sa'di;

therefore, the sources of influence are not authentic. In addition, Emerson was interested in Hafiz, not other Persian poets (8). According to Ekhtiar (1976), Emerson's survey of Iranian literature and culture by studying Zoroastrianism, holy Quran, and Sa'di, but he ended up infatuated with Hafez's poetry (73). Another study by Fomeshi and Khojastehpour reveals that "Hafez was received by the American poet as a result of the similarity of thoughts and the particular conditions of Emerson's America" (110). In general, the transcendental views of Emerson were the main reasons for his inclination to Persian poetry and Hafiz in specific.

In a study by Roshanak Akrami, it was specified that in Emerson's poetry some symbols previously used in Hafiz poetry are used in Emerson's *Bacchus*. "The idea of metamorphosis and metempsychosis, as traceable in his essays "History" and "Poet," has recently attracted the attention of Emersonians such as Michael Corrigan and Michael Cowan." She argued that Emerson in his "famous poem *Bacchus*, according to scholars such as John D. Yohannan is an imitation of Hafiz's *SaghiNameh*" (Akrami117). Similarly, Mahmoudi compares Hafiz's biological-historical condition with Emerson and says that

Hafez lived in a situation with the same problems. There existed a schism between mystics and religious leaders. Mystics believed that there was no need to any mediator in an individual's relation with God. As a result of such dispute Hafez was treated with anger. He believed that worship coming from conventions was a veil preventing man from perceiving the beauty of the beloved. (Fomeshi and Khojastehpour 115)

The historical period in which Hafiz lived, the clash of ideas between religion and mysticism, and the period Emerson lived in 19th century the US for clash of Emerson's ideas with his father and ancestors is considerable. In the biography of Emerson, we find that he left the religion school and opposed Christianity. Accordingly, he rejected the use of mediation for contact with God and the sublimity of God; therefore, he wrote nature as a response to Christianity, because he believed through self-reliance and solitude it is possible to perceive the spirit and unity of God (Sedarat 9). Accordingly, the similarity between Emerson and Hafiz can be justified than claiming that he is influenced by Hafiz.

The contrast of Emerson and Ghaani's philosophy indicates that though their philosophy follows the same transcendental goals, they had different sources of nourishment. Emerson has his own philosophy of transcendentalism and metaphysics, and in later life finds Hafiz praiseworthy, translates his poetry and ideas.

However, Ghaani directly imitates Sa'di's style of writing and educational moral and ethical ways of narration (Avaisi and Sadeghi 31). Ghaani says "Ghaani has though to expresses the distresses untold by Sa'di to trace the path he went once" (Ghaani iv). The Persian poets and critics including Malek-al-Shoraye Bahar (1976), Sirous Shamisa (2003) and Aryanpour (1972) approved that Ghaani's style and content are an imitation of Sa'di's Golestan. Therefore, Ghaani merely follows Sa'di, while Emerson is similar to Hafiz and Persian mysticism, not directly influenced, but appropriated his ideas in his later works.

This present discussion sheds light on this idea that the two contemporaneous poets (Emerson and Ghaani) at the same period of history appropriated the ideas of two Persian poets living more than five centuries preceding them. It can be discussed in this way that in 18th century US and Iran the socio-political issues of the time resembled the time of Sa'di and Fafiz; the Iranian people of the 12th and 13th centuries were digesting duality of religion and mysticism (direct connection with God), in 18th century US the same challenge emerged between transcendentalism and Christianity.

The study of Emerson's "Self-Reliance" supports the idea that though reading extensively in Eastern philosophy and poetry, Emerson shows no trace of direct influence from Eastern philosophy and literature, regardless of the fact that his later translations and writings uses Persian symbols. Mastura Elmanova asserts that self-reliance means applying self-to society, not a selfish one, but a consistency that in transcendental view it is equal with conformity. Elmanova believes that,

What Emerson means by self-reliance is to observe good character and contribute it to society, rather than practicing selfish intentions. This is parallel to the Buddhism notion of enlightenment, because the path to enlightenment is a one man or woman journey, and yet the truth is, as Blau has suggested, universal for all of mankind, because everything is interconnected. (9)

The similarity between what Emerson calls self-reliance and what is observed as enlightenment in Buddhism is not occasional. According to Carpenter, Emerson's familiarity with Buddhism dates back to 1837 when he was reading an Eastern magazine, covering oriental philosophy and literature (12). However, there is no reference to Eastern philosophy, Persian poetry and Islamic mysticism in *Self-Reliance*. This long essay focuses on the self and the ability of an individual to perceive the philosophy of being based on senses and genius. Emerson writes, "The

civilized man has built a coach, but has lost the use of his feet" (Self-Reliance 14) which refers to the independence of idea from other ideas. Therefore, the content of "Self-Reliance" does not represent Emerson's influence from Christianity, eastern philosophy, and Persian poetry, while his essays opposed Christian doctrine in the perception of reality of creation.

In Ghaani's *Distress*, the self and individuality are not represented as discussed in Emerson. Ghaani represents humanly forbidden and persuasive deeds in society and follows the Islamic educational teachings with frequent Quranic references. Therefore, despite Emerson who is independent of intermediation of religion is understanding God, Ghaani intermingles the Islamic religion, mystical philosophy and ethical teaching by parables. In short, Emerson and Ghaani seek to understand metaphysical and transcendental philosophy through two different approaches.

The question how Emerson and Ghaani are different leads the researcher to a wider scope of mysticism and moral philosophy. Sa'di as the source of Ghaani's influence in Golestan followed moral teachings through educational stories classified in seven categories: 1. The Manners of Kings, 2. The Morals of Dervishes, 3. On the Excellence of Contentment, 4. On the Advantages of Silence, 5. On Weakness and Old Age, 6. On the Effects of Education, 7. On Rules for Conduct in Life. As the topics of Sa'di's Golestan Shows, he teaches moral lessons through narratives. For instance, in Chapter II, story I, Sa'di tells the story of a pious person as follows,

One of the great devotees having been asked about his opinion concerning a hermit whom others had censured in their conversation, he replied: 'I do not see any external blemishes on him and do not know of internal ones. Whomsoever thou seest in a religious habit/ Consider him to be a religious and good man/ And, if thou knowest not his internal condition/ What business has the muhtasib inside the house?' (*Golistan* 87)

In this story, a narrative is mentioned by Sa'di in which a man of letter asks a pious man's idea about a person whom others backbite. The pious man realizes that he does not see any external problem with him and has no knowledge of his inner. The last line as "What business has the muhtasib inside the house?" refers to the second line "Consider him to be a religious and good man", because when the policeman is not at streets or at work it means that there is safety in the society and the man is pious. This story suffices to conclude that all content of Sa'di's narratives is moral and educational teachings. This study,

similarly, emphasized that Ghaani's style and content imitate Sa'di.

Emerson's philosophy of transcendental and metaphysical philosophy by direct perception of nature and self in an independent philosophy and later strengthened by his wide education in Eastern philosophy and poetry. Ghaani is merely a follower of Sa'di's style and educational teaching. However, they seek the same ends, and their society, for conflict between ideological religion and truth, produced a similar condition experienced at the time of Hafiz and Sa'di.

IV. CONCLUSION

Emerson in "Nature" and "Self-Reliance" represented his philosophy as solitude, self, soul, spirit, ethics, and morality. He sheds light on connection between nature and spirit as well as self and society. In "Nature," topics including philosophical issues such as idealism, spirit, perspective, and beauty were elaborated and ideas like one's self and its contribution to nature were elaborated. Nature was reflection of God's bounty or a part of the universe's order. In "Self-Reliance," morality and ethics of self-reliance and its contribution to society were focal points. Property and wealth as an inner potentiality are praised and such wealth and owning in favor of greed and pride were detested.

In Ghaani's *Distress*, the moral and ethical subjects were persuasion to well-doing and forbidding wrongdoing. Ghaani used a prescriptive approach and specified a praiseworthy behavioral ethics in his *Distress*. Ghaani expressed his mystical philosophy and educational teaching in the way that the right path of forbidding, greed, pride, ignorance, and selfishness leads into an order that is in line with the purpose of creation, something that in Emerson is descriptive and reflected as a personal or individual philosophy of solitude, self-reliance and unity of nature and spirit.

In Emerson and Ghaani the target is unity and bounty of the God. The extraordinary power of the world is represented in the order of nature, an order that in Ghaani can be established by man, while in Emerson nature and order is the reflection of God and a metaphysical proof of divinity. In Emerson the order of nature is the effect of God, while in Ghaani people know the order is established by God, but people deviate from the established truth. Ghaani questions the society to respect the divine ordinance and order, while people habitually ignore it. Emerson introduces new concepts to people. Ghaani reexamines people's faith in the same ideas that previously have been introduced in Persian philosophy and mystical teachings. Ghaani is merely follower of Sa'di's style and

educational teaching. However, they seek the same ends, and their society, for conflict between ideological religion and truth, produced a similar condition experienced at the time of Hafiz and Sa'di.

As concluding remarks, Ghaani is the speaker of a well-rooted Eastern philosophy and does not discover the ideas and new concepts. Emerson, a religiously deviant, sought his own philosophical trend through expanding his inclusive studies and previous background of contesting unfair religiosity of his ancestors. Though the two poets explore metaphysical and moral ways in their writings, they approach to the ideal conclusions using different procedures.

REFERENCES

- [1] Akrami, Roshanak. "Metamorphosis in Emerson's "Bacchus," "Proteus," and "Poet of Poets" and its Relationship with "Saghiameh" of Hafiz." (2020): 101-120.
- [2] Aryanpour, Y. *From Saba to Nima*, Tehran: The Public company of pocket books, 1972.
- [3] Avaisi, A and Sadeghi, H. "Teachings of educational literature in Ghaani's *Distress*," *Journal of Educational Literature*, 7, 27 (2015) 27-58.
- [4] Blackburn, Simon. "The Implications of Induction." (1971): 202-205.
- [5] Carpenter, F. I. *Emerson and Asia*. New York: Haskell House Publishers Ltd (1930).
- [6] Ekhtiar, M. (1976). *Emerson and Persia: Emerson's developing interest in Persian mysticism*. Tehran: Tehran University Press.
- [7] Elmanova, Mastura. "Philosophical Analysis of R.W. Emerson's Nature and Self-Reliance" *Internauka* 7.11 Part 3 (2017): 9.
- [8] Elmanova, Mastura. "PHILOSOPHICAL ANALYSIS OF RW EMERSON'S" NATURE" AND" SELF-RELIANCE." *Интернаука* 7.11 Часть 3 (2017): 9.
- [9] Emerson, Ralph Waldo. *The transcendentalist*. Alex Catalogue, 2000.
- [10] Emerson, Ralph Waldo. *Nature (1836)*. Ed. Kenneth Walter Cameron. Scholars' facsimiles & reprints, 1940.
- [11] Emerson, Ralph Waldo. *Self-reliance and other essays*. GENERAL PRESS, 2020.
- [12] Fomeshi, Behnam Mirzababazadeh, and Adineh Khojastehpour. "A Poet Builds a Nation: Hafez as a Catalyst in Emerson's Process of Developing American Literature." *k@ ta* 16.2 (2014): 109-118.
- [13] Ghaani Shirazi, Mirza Habib. *Distress*. Osmania University Library. Turkey
- [14] Guerin, Wilfred L., et al. *A handbook of critical approaches to literature*. Vol. 201. No. 1. New York: Oxford University Press, 1992.
- [15] Kundert, Matthew. *The Argument of Literature: Emerson, Philosophy, and Traditions of Criticism*. Diss. The University of Arizona, 2019.

- [16] Morris, Craig. "Symbols to power." *Style, society, and person*. Springer, Boston, MA, 1995. 419-433.
- [17] Noie, Saber. "Comparison of Emerson and Hafiz Based on Claudio Guillen's Comparative Literary Theory of Influence." *Budapest International Research and Critics in Linguistics and Education (BirLE) Journal* 2.1 (2019): 12-23.
- [18] Safier, Fannie. *Adventures in American literature*. Orlando, FL: Holt, Rinehart (1996).
- [19] Sedarat, Roger. "Middle Eastern-American Literature: A Contemporary Turn in Emerson Studies." (2015).
- [20] Sedarat, Roger. *Emerson in Iran: The American Appropriation of Persian Poetry*. SUNY Press, 2019.
- [21] Shaki, M., "Kā`ānī", in: *Encyclopaedia of Islam*, Second Edition, Edited by: P. Bearman, Th. Bianquis, C.E. Bosworth, E. van Donzel, W.P. Heinrichs. Consulted online on 05 October 2020.