

Aspects of Satire and contradiction in boshagh atameh generalities

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Abstract

In this research, different aspects of humor and contradictions and their types, in all the works of one of the most famous contradictors of Persian literature; That is, according to *Atameh Shirazi*, it was thoroughly studied by descriptive-analytical method and library resources, and for this purpose, from the theories of critics; Like *Bakhtin*, *Joseph Shabili*, *Heather Dobrev*, *Arthur Pollard*, were used. The findings show that legitimate contradictions are not merely comparative; Rather, they have various functions; Criticism of the poetic themes and ancient literary style of their time, by de-familiarization and violation of their purpose and protesting the economic and social situation of the people with this exaggerated trick that the theme of all past forms, from epic to lyric about food and food The generalities of his divan are a mixture of all kinds of humor and contradictions; Like *Manipusi* satire, allegory, satirical comedy, guaranteed contradiction, ridiculous epic, with irony and carnival laughter.

Keywords: *boshagh atameh, contradiction, Satire, social criticism.*

Extended Abstract

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1. Introduction

Sheikh Jamal al-Din Abu Ishaq Atamah Shirazi, whose name and date of birth and death are disputed, is one of the most important poets of the 9th century, who is famous for writing poems about *atamah* and contradicting the poems of his predecessors. The purpose of this research is not to deal with his biography; Rather, it seeks to show the aspects of humor and contradiction in his generalities; But for more benefit, a brief mention is made. Some have written his name as *Ahmad*, and it seems that in this case they have confused him with another poet named *Nizam al-Din Ahmad Atameh*, who lived in *Shiraz* shortly after *Bashaq Atameh*. We do not know the date of *Boshaq's* birth; But the *Shah Da'i* eulogy, which refers to the date of death in 850, is related to *Ahmad*, who was not yet fifty years old at the time of his death; So the birth days of *Ahmad*, between 800 and 810, coincided with the old age of *Boshaq*. *Boshaq* died in 827 or 830 or 837, and his grave remains in the southwest corner of the *Chel Tanan Tekiye* of *Shiraz* (Safa, 1364: pp. 245-250).

Modares Tabrizi also writes in *Reihaneh Al-Adab: Ishaq Atameh; Or Boshaq Shirazi, Ahmed*, whose nickname *Abu Ishaq* is used in public usage and is called *Boshaq*, is a virtuous man, a poet, skilled, and a contemporary of *Shah Nematullah Kermani* and one of his disciples, he is one of the famous poets of Iran. He died in 827 A.H. and *Shah Da'ei*, who was with him, said his eulogy" (Tabrizi, 1369: p. 265). *Nasrullah Pourjavadi*, in an article entitled: *Let's get to know Bashaq better*, considers the elegies written by *Shah Da'ee* to mourn *Boshaq*, and according to the poem, *Boshaq* died in 850 and was born between 801 and 809 AH. (Purjavadi, 1354: pp. 109-112); But recently, *Seyyed Mohammad Hossein Hakim*, in an article called *Two divans in the description of food from Shiraz*, while introducing a new version of *Ahmad Atameh Shirazi*, he considered *Shah Dai's* elegy in the mourning of *Ahmad Atameh* to be one of the contemporary poets. In the introduction written by a person named *Mohammad Qari Zafarani*, the date of death of *Ahmad Atameh* is written in 850 (Hakim, 2018: pp. 34-55).

However, if the exact date of birth is unclear; or his death in the 9th century of Hejri, we cannot ignore his critical style in his contradictions. One of the tools of social criticism is the use of humor. Humor and all its types are criticism tools. Even satire, satire, sarcasm and contradictions are a kind of slander and mocking of the rules and customs of the society, which have been reversed in the era of the poet and writer, so these disorders are criticized with the tool of contradictions. The irony and contradictions in the Court of Justice are

also a conscious reaction to these inconsistencies. His answers and contradictions have a critical form and are in line with the satire of the old poetic themes of the feudal period. Using this method in poetry; Like *Boshaq Atameh*, it is significant and needs to be investigated. *Boshaq*, in his prose poems and treatises, used the words related to a specific creed and profession, especially the Sufis, along with the words of inconsistency; He has brought all kinds of stews and food and made the Sufis, apparently, the target of the poisonous arrow of speech. In addition, it causes jokes, entertains the audience, makes them laugh; or makes you think.

In this way of saying contradictions, two points can be seen very clearly: one is that the mention of different types of food and its apparent praise is not a sign of the singer's gluttony in any way; Because according to *Arthur Pollard*: "No satirist who targets a certain group or profession or spectrum and brings the audience along with him, does not like to be part of that group, profession or spectrum; which he criticized them himself, because if it is contrary to this, the audience of his speech will accuse him of hypocrisy and bigotry or personal enmity. (Arthur Pollard: 1383, p. 4). The second point is that, although the manifestations related to the profession of Sufi are incompatible with words; Like all kinds of food, he has sat together and apparently accused the Sufis of having a full stomach; In fact, he did not satirize them; Rather, he has used them as a tool for satirical purposes. *Edward Brown*, in his literary history book, places *Boshaq* alongside satirists such as *Obeid Zakani* and writes: "Regarding the poems of *Obeid Zakani* and *Boshaq Atameh*, the poet's intention is not to imitate or accept the words of other poets, to be technically superior to the other; Rather, his intention is to be funny and funny" (Brown, 1960: p. 296).

Therefore, *Boshaq* did not intend to satirize other poets in his contradictions; Rather, he has used their poetry for his satirical and critical purposes and has a different purpose than to insult the past. Some have defined an antithesis as a parody: "A parody, which some have translated as an antithesis and some have translated it as a satirical poem, is a poem that is told in imitation of another poem and is based on humor and humor, and in fact, the work The second one made fun of the first work. a parody, that is, a satirical imitation of famous examples of literature" (Shamisa, 1373: p. 230). Some have provided an independent definition of antithesis: "In the tradition of politeness, antithesis refers to a kind of literary mockery in which the poet; or the author of the author's style and format and expression; Or a certain poet imitates; But instead of serious and heavy literary issues in the original

work, he includes completely contradictory and unimportant materials, so that in the end, he answered the original work in a mocking way." (Nikobakht, 1388: p. 99). The *Akhawan Thaleth* divides the conflict into two parts; He divides *jed* and *hazl*: 1- In poetry, it means to violate and break and the opposite answer of *jed* and *jedali* to confront and compare; Or the rejection and error of another poet's poem, another literary and intellectual work altogether; Both poetry and prose, for the sake of distinction and difference, it is better to call this the antithesis of Jed. 2- Contradiction means a parody of *Farangi*(Western) and we call this Hazal's Contradiction (Akhawan, 1374: p. 29).

Boshaq did not intend to mock other poets in his contradictions and his contradictions are humorous. He has tried to advance his critical goals by using the famous works and famous verses of the famous poets of the past and the present, whose poems are familiar to the minds and memories of the people. Criticism that is presented in the dress of humor and humor, in order to entertain the audience, to create a kind of ridiculous analogy, which is useful and acceptable for all audiences with any kind of intellectual level; Those who have superficial and shallow intellectual level, enjoy its jokes; But those who have a deep intellectual level, behind this bitter laugh, they realize the depth of the disaster and chaos of the current situation. *Ian Ripka*, in the *history of Iranian literature*, writes: As long as there is no precise opinion; He does nothing but write unimportant letters. Its advantage is that in all its essentials, of any kind, in each verse, it mentions the name of a food from the names of various Iranian foods, and thus, its entire divan is focused on the name of the food. *Boshaq*, in fact, is *Joseph Dubershow of Iran*" (Ripka, 2015: pp. 387, 388).

2. Literature Review

Many books and articles have been written about contradiction; *Nasser Nikobakht* spoke about this in the book *Humor in Persian Poetry* (1388). *Ali Asghar Halabi* has also discussed the contradiction in the book *History of Humor and Humor* (1377). Articles have also been written in this field; Among them, *Analysis of Definitions of contradiction* (1388) by *Mohammad Reza Sadrian*, *contradiction and Parody*(1389) by *Gholam Ali Fallah* and *Zahra Saberi*. *Contradiction in the range of contemporary theories* (2005) by *Qodratullah Ghasemipour*; However, less research has been done about the conflict in the Court of Justice. Except for *Mansour Rastgar Fasa'i*, who corrected *Divan Boshaq*, as well as *Akhawan Thaleth* in the book *Naqeedah and Naqeedah Sazan*, and *Zabihullah Safa* in "*History of Iranian Literature*" who made

references to *Boshaq Atameh*, so far comprehensive research on various aspects Irony and contrast have not taken place in his court. In addition, *Abdul Ghani Mirzayef*, a *Tajik* writer, in a book entitled "*Abu Ishaq and his literary activity*", has presented useful information about *Boshaq* and his contradictions and poems, which is very important; But he also did not examine all the contradictions and poems of *Boshaq* and did not say anything about *Boshaq's* prose and satirical treatises. *Nasrullah Pourjavadi* in his article "*Let's get to know Bashaq Atameh better*" and *Seyyed Mohammad Hossein Hakim* in his article "*Two Divans in the description of food from Shiraz*" (2018), none of them investigated the ironic aspects and contradictions of *Boshaq* and only described the history and analysis. The name, nickname and date of death have been discussed and there are differences of opinion in this field as mentioned in the introduction, and since the purpose of this research was not to write a biography or biography, it has not been addressed. While respecting all these efforts, in this article, all the ironic and satirical poems and prose treatises of *Boshaq* have been studied and various aspects of irony and irony and their types have been examined, despite this, there is a way for more research on ironies and irony. It is still open.

3. Methodology

In this research, while examining the structure and types of contradictions used in *Diwan Boshaq* and its humorous aspects, based on the descriptive and analytical method and with library studies, it has been tried to find all the aspects of humor and contradiction in the generality of *Diwan Boshaq*; Both poems and prose treatises should be examined and the humorous function of the contrasts used in them should be determined, and based on this method, these basic questions should be answered, what was the purpose of creating the contrast? Is his goal just for fun? Or was it a criticism of the status quo? If a criticism has been made in the context of irony and contradiction, what topics did this criticism include? And basically, the main focus of his humor in his contradictions is any topic or topics.

4. Results

The results of this research show; *Boshaq Atamah* did not speak aimlessly in the generalities of his *divan*, whether in his poems or prose treatises; Rather, he considered the function of humor and comedy. His main goal is to protest against the literary style that dominates the literature of his period, and in general, especially its contradictions, with

a humorous and critical language, he criticizes stereotype and intangible issues that are often related to the religious manifestations of Sufism. Has set. The deviation of Sufis from their true principles in the era after the *Mongols* and the *Timurid* period and paying attention to the unattainable dimensions and aspects; such as dealing with the lines and spots of an imaginary lover in the literature of that period, it caused a critical poet; Like *Boshaq Atameh*, by raising the basic needs of the people with a humanistic approach, demanding attention to the physical dimensions of human beings and concrete issues related to real life; such as economy and physical nutrition, laughter and happiness, etc. When the poet sees, the people in the era after the *Mongols* and the *Timurid* period are in trouble in terms of livelihood issues, and those who claim asceticism and Sufism have not abandoned the world and sometimes live in luxury in terms of livelihood, without any means. satirical and critical, to express this importance. Here, by studying the subject of the poems that have been contradicted and according to the content of Boshaq's satirical treatises, and based on the opinions of *Iranian* and foreign critics; Like *Bakhtin*, *Heather Dubrow*, *Arthur Pollard* and others, it turned out that *Boshaq* used irony and irony for criticism, and with important types of irony and irony; Such as: *Menipusi* and allegorical humor, funny epic, carnival laughter, and guaranteed contrast, he had a humorous and critical approach to the literary style of his era and wanted to change the poetic subjects and make things real. Therefore, *Boshaq* should be considered as the reason for his invention in changing the subject of poetry and the traditional style of literature; Like *Nasser Khosrow*, he considered *Sanai*, *Bahar* and even *Nima* to be tradition breakers and studied his critical point of view with a new attitude.

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