

The Reflection of Sanaei's Attitude to the Society Towards Humor, Satire and Parody in His Works

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Abstract: This study is aimed at seeking the reflection of Sanaei's attitude to the society towards Humor, Satire and Parody in his works and by relying on his works, tries to answer the following questions along with studying and analyzing the abovementioned literary types:

1. What elements and factors have led to the emergence of the literary types of humor, satire and parody in the works of Sanaei?
2. How did Sanaei use the literary types of humor, satire and parody?
3. How frequent did Sanaei use each type of humor, satire and parody in his works?
4. Is it possible to understand the attitude of Sanaei toward society and its different classes by studying these literary types of humor, satire and parody?

In this study effort was made to extract and analyze the different literary types of humor, satire and parody from the works of Sanaei. The researcher has decided to infer the frequency of each of these literary types in the works of Sanaei and his attitude toward the society; all of which are mentioned in the final part namely the conclusion. Meantime it has been tried to answer the research questions in this section.

Key words: Attitude % Reflection % Humor % Satire % Parody % Sanaei

INTRODUCTION

Undoubtedly, poetry is the purest yield of thought and the nicest reflection of the poet's feelings. Whatever the type, poem is a social issue and expresses the thoughts of poet. In this regard, Sanaei's works and thoughts are prominent in terms of their social and critical nature. Hakim Sanaei criticizes the entire social classes in his community by his unique bravery and this criticism has no tongue better than humor, satire and parody.

Sanaei is a poet who concerns about his surroundings and fights with social oppression and with the cruelty of rulers and that's why his poetry is regarded in the class of the best social poems and even he can be considered as the greatest social poet.

Sanaei's poetry can be also called the poetry of protest; because he takes his whip of protest and criticism and begins with himself and whips himself first and then the individual elements of the community and is not afraid of anything. He applies this sharp criticism against everybody particularly against the claimants of thought,

ethics and credo and audaciously brings the circumstance to the slaughterhouse of humor, satire and parody.

Poets are evaluated in accordance with their importance and the influence they have on their surroundings and on the poetry after them and also with their personality. Sanaei is regarded as the pioneers of mystic motifs and his works are studied in this respect. On one hand he has a dramatic, multidimensional and contradictory personality and many researchers have somehow tried to clarify his personality. On the other hand, his revolution of literature is so great that Persian poetry can actually be divided to two eras of pre-Sanaei and post-Sanaei. He revolutionized three main templates of Persian poetry (Masnavi, sonnet and ode). Therefore, Sanaei researchers in each age and time should be entitled to review him and his works and add a paper to the worksheet of "Studying Sanaei".

The path of studying Sanaei in Iran began with printing Sanaei book in Tehran without any date, Tarighatol Tahghigh (1930), anonymous and Seirolebad with the attempts of Hossain Koochi Kermani and edition

and introduction of Saeid Nafisi [1]. After the revolution, the inclusion of a course called Hadighat ol Haghigah in the curriculum of Persian language and Literature became another basis and motive for the study of Sanaei Works and numerous excerpts, criticisms, analyses and theses on the works of Sanaei were made, including:

Incendiary Water (excerpts of Hadighah), the Climate of Light (interpretation of a number of Sanaei sonnets), the reflection of Society in the works of Sanaei, Practical Wisdom in Hadighah of Sanaei and many other books and theses each addressing Sanaei in one way, who are too many to be included here.

The important point is that no research and work - both Persian and non-Persian- have yet addressed the subject of humor, satire and parody in the works of Sanaei and hence the present study is the first effort in this regard. Addressing such research is an opportunity to manifest the high art of this great and unique speaker and genius of the world of curtsy and mysticism from another prospect and to consider the dramatic and invaluable works of this poet more precisely and profoundly.

Humor, Satire and Parody in the Works of Sanaei:

Sanaei is a greatest speaker of Persian language, influencing the poetry of his successors and has brought about the diversity and modernity in the words of poets after him. We face with two styles of words and thinking in the works left by him. This duality of style and thinking is related to two stages of his life. In the first stage, Sanaei has been a courtier and oversight-oriented poet who did not refuse praising anybody to get money. At this era, although Sanaei's poetry is masterly, but it is highly influenced by his precedent masters including Onsoni, Masoud Saa'd and in particular Farrokhi. In the lyrics of this era subtle lyricisms and pleasing metaphors can be found. Although the signs of emulation are apparent in most of his first stage poems, an amount of excellence and signs of revolution are witnessed which makes him distinct from his other imitators. The time factor and the transformation occurring in the tongue and thoughts of the poet and also the scientific degree of Sanaei are the factors –beside his imitation- leading him to a new style leadership. Tendency to innovation and invention of a new method is realized with the mental evolution of the poet and is materialized. This only occurs in the second era of the poet's life, which is his era of revolution and intellectual evolution. In this time, the poet spends some time to travelling and meets the great men of Khorasan several times and learns from great professors for a while and spends a time for thinking and contemplation and

evolves his scientific base in this way and takes religious and mystical thoughts. This way he creates his new style of poetry and indicates this in his numerous odes, sonnets and Qalandariat and Tarji' bands and attains his well-known style [2].

Sanaei is a multi-dimensional personality. He concerns both poetry and worship. He both concerns religion and doubt. He has both ascetic and Qalandar-like poems. The bipolarity of his views, the struggle between wisdom and love and the contradiction between court and friary, religion and credo, his travels between Ghazneh, the city of courtier literature and Neishabour, city of mystical thoughts, denote to his afloat personality and open viewpoint and pluralism. By setting apart from the court, Sanaei tried to compromise his real life with his real understandings and his world of insight with his world of outside. But his works indicate that he is afloat between these two worlds [3].

In his odes, Sanaei is the prominent representative of social, ethical and mythical poetry. In such poems, Sanaei offers the most audacious sample of social criticism and his bravery is unique in this way. Even at the times of rupture and decentralization of governments, few are the poets who have addressed such issues more audaciously. Another distinction is that he has presented such social and political criticism with a harsh and rigid tongue and a placid and lovable appearance which characterizes the poetry and ode of our literary history and has created a mirror in which not only his contemporary society can be seen, but also all eras of our social history can be seen and the real poetry is nothing but this [4].

In many of his poems, Sanaei tries to awaken and guide the rulers of his age and decides to remove the authoritarian attitudes and the misleading characteristics, but his method was the same as what Saa'di took a century later

Sanaei's poem in the domain of piety and proverb, is mainly the poem of protest and this protest has a harsh accent.

The message of Sanaei is the invitation to insight and warning of luxury and like other Sufis his purpose is to seek the right path and to show it to those who have lost their ways, but although his orientation is love, it begins from mosque anyway and ends to that and if somebody refers to tavern, he does not lose his awareness and piety. Although his piety originates from the words of Qalandars, it is moderate

Humor is the product of interregnum age and this manifestation of human passion is the product of social pressures. Undoubtedly, the people who could not

express the facts freely have tried to criticize the common situation under humor and irony and tranquilize their soul. Satire and parody are also the phenomena of these days.

Humor, satire and irony are the richest bases for the study of social issues in Persian poetry, the issues of all aspects of society and raise many influences from their effects.

Hakim Sanaei the prominent poet of Persian language, with his sense of commitment to his society has fought with the corruptions of his age and has enjoyed the lashes of humor, satire and parody. He has applied this lash to the body of any class of his society and has sometimes lashed himself. It is tried in this article to study each literary type separately and some examples are mentioned. Therefore, we first proceed to satire in the works of Sanaei.

Satire in the Works of Sanaei: Generally, in a classification, the satire in Sanaei works can be divided into two sections: direct or explicit satire and indirect satire or implicit. In explicit satire, harsh insults are used and they are sometimes entwisted with parody, but in indirect satire he does not express his displeasure with the present condition and his words are not accompanied by insult and have influential meaning.

He sometimes satirizes the humankind and does not address a particular human. In the odes by Sanaei any meaning and theme can be found; from the criticism of religious scientists and hypocrisy of the pious people to criticism of the merchant Sufis and marketers and thief retailers and kings, ministers and the military men and all elements of society:

To get more information, see the persian poems at [5].

In an ode, he satirizes his people, those who seek their own financial benefit from life and have not been what they have claimed to be. All classes have been criticized; from the king whose court is closed to the oppressed and the retailers who give less than what they sell; the courtiers and rulers who have delegated the dignity to the Turks and the warriors who have escaped from war and only claim to be real men. The pious people who have hypocrisy and the rich whose richness is the cause of pity for the poor, the poets who have lost their identity for some money; all these are themes explained in this ode:

To get more information, see the Persian poems at [6]:

In this ode, he describes the claimants and reveals their ignoramus pretensions and says:

To get more information, see the persian poems at [6]:

This ode is the most anti-oppressive ode in Persian language and satirizes in a way that nobody is safe of it. In some of his poems, the experimental reality is propounded in a shadow of satirical points; like this ode whose beginning is with humor and continues to be satire:

To get more information, see the persian poems at [6]:

In satirizing the lover, he describes the lover as being embarrassed by desires and sunk in ignorance. Sanaei considers the greed as the leader of the lover and invites him to step into religion:

To get more information, see the persian poems at [7]:

Everywhere in his works, Sanaei has satirized and chastised himself. It seems that in the ideal viewpoint of Sanaei the reform begins from inside, so he criticizes himself the first. The main punishments and warnings of Sanaei in his satire, is avoidance from desires and overcome on the greedy spirit of human. In the following satire, he satirizes himself:

To get more information, see the persian poems at [5]:

In satirizing the religious scientists, he describes them as cheaters who use religion as a means of gaining their desires. He believes they do whatever desire they have and then using religious sophistication, they make their way smooth. He believes they do not understand the religion and consider whatever else as blasphemy. They made religion as a means of deceiving people to achieve their desires.

To get more information, see the persian poems at Masnavis)

... and many other cases which are not included here.

Parody in the Works of Sanaei: By studying the Masnavis of Tahrimatolghalam and Seirolebad elal maa'd, no parody verse was found. Hence we point to an example from Hadighah; considering the fact that the frequency of parody is so low in Hadighah.

In the story of a man and a child who committed an immoral act in the mosque, he has used parody and this story has a bitter humor in it and describes a social challenge as parody and creates a great sorrow after a short smile, indicating the age of Sanaei and the ethical and social problems of that age:

To get more information, see the persian poems at Masnavis

Further we suffice a few examples from Divan and Seirolebad.

When he left for Balkh, he enumerated the difficulties of the way as a parody:

To get more information, see the persian poems at: Masnavis

He describes the gathering by King and exaggerates as a parody:

To get more information, see the persian poems at: (391-396:171:1969:Masnavis)

It should be stated that due to ethical reasons and to prevent from elongation, we suffice giving some samples, although the frequency of parodies in the poems of Sanaei are much more.

Humor in the Works of Sanaei

He Has a Humorous Verse to the Clergymen: To get more information, see the persian poems at: Masnavis

He also has some verses about death in which humor is hidden:

To get more information, see the persian poems at [5-7]:

CONCLUSION

The fact that we tend that the personalities who have sparkles of excellence, to be far from grave failures, roots in a absolutistic Sense and the excellence-orientation of east, But as in the world of reality, we find that such an excellence is specific to "Masoumin". The important is that the failures and defections in great personalities should not affect their excellence and should not make our viewpoint negative on them.

This point should be considered in the satire and parody of the great men such as Sanaei. In addition, these satire and even parodies have not been so bad an unacceptable those days, because many poets had the ability to omit such parodies form their works but they did not do this. God or bad, satire and parody are other motifs in the poems by Sanaei.

In the poems by Sanaei, we approach social idealism for the first time. He is the pioneer of real satire and makes a new way in social literature. In the social satire, no specific person is his target, but classes of people and the entire society are criticized by him. In Persian poetry, city of chaos are the characteristics of social satire, because in such verses different classes of people are criticized. And lead to the motivation of the poet, such as the thanklessness to the poet, the ignorance of different classes, the oppression of the rulers on society, false beliefs of people, hypocrisy of clergies, the recession in the market of word, unsuccessfulness of the artists, the turbulence of the situation, the religious and ethical Decline of people, the dignity of the malicious, isolation of good people, incompetency of the rulers, exaggeration of the bad people, the vice of the clergymen, disloyalty of people, oppression of the rich, bribery of the judges, etc.

In addition, in some of his verses, there is an essence of humor, which is not free of sweetness beside its bitterness. These delicacies, reveals the pointlessness and oppressions of the routine life with the bad behavior of the human society and makes human think of the fate of people and classes.

All these factors can be seen in the age of Sanaei and all these factors made Sanaei reprehend its people. The great example is Balkh Worksheet.

As it was mentioned, one of the wares for containing such satire are worksheets and Hakim, in his work has a worksheet in criticizing the people of Balkh, which is all social satire. Of course, in his Divan and Masnavis, he has proceeded to social satire and also in Hadighah. His satire is hidden behind politeness and behind ironies and metaphors, called indirect or implicit satire. On the other hand, he sometimes talks so explicitly that it is impossible to narrate them. Although this part of his poems is limited but they are a motif in his poems. Audacity in writing the things people shame to narrate, is a part of human tongue, of course it is the means of fun in some gatherings.

If one criticizes Sanaei for using such words, it should be said that parody has been the common language then.

Undoubtedly, such lurid terms in the poems of Sanaei should meet the mental needs of him and his addressees and this may have been a means of removing the sorrows. In addition, sometimes, psychological points and social facts can be inferred and that is why the luridness is ignored.

From the viewpoint of ethics and training, although the defections of such poems cannot be ignored, it should be taken into account that some of these poems induce the property of being released of bindings. It removes the false color that the contractual ethics put on human and makes human remove the norms that sometimes make him be hypocrite and hence this lurid parody gives him the freedom to get released of bindings.

Parodies are frequent in the works of Sanaei. They are used in the odes and sonnets and in other poetry styles, of course sometimes no name can be used for them but parody. For example he talks about immoral acts frankly and sometimes he talks implicitly. Such verses are few in his poems. We face with a poet whose poem is both mystic mysticism and lovely mysticism. He is both a preacher and a Qalandar. He is both a panegyrist and a reprehensive. He is the man of challenge and criticism and the man of parody and satire, of course the proportion of these motifs are not the same in his poems.

Humor is also a motif used in his poem both in Divan and in Masnavis and also in Hadighah and this indicates that this motif is his favorite one. He has a challenging social spirit and his humor is a reflection of this social critical spirit. He uses this method to protest and cultural encounter and cultural fight against the corruption of his time.

Comparing his satire poems, we can find that satire has a higher frequency than parody and humor in his poetry. About 800 verses in Hadighah are in satire, which constitutes 15.44% of its poems.

Divan has 653 verses in satire, constituting about 4.7 percent of its verses. Also in Masnavis there are 229 verses of satire constituting 16.4% of the verses of Masnavis. But the frequency of parody and satire is not so high.

In Divan there are 130 verses in parody (9%), the Masnavis have 36 verses of parody (2.5%) and the Masnavis of Tahrimalghalam and Seirolebad are free of parody.

Hadighah has 44 verses of parody (0.8%).

Divan has 41 ironical verses (0.2%)

Masnavis has 40 ironical verses belonging to Balkh worksheet and Tahrimalghalam and Seirolebad are free of humor.

Hadighatolhaghah has 55 ironical verses (1.06%)

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