

The Usage of Kinds of Irony in the Poems of Anvari

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Abstract: Anvari, the poet of 6th century of Persian language is one of the mainstream poets of Persian classic literature which due to critical perspective to political and social arena of its time and eulogy in the works has been and is to the point of literary critics and researchers. In the poetry of Anvari, deep proportion is established between formal and rhetorical elements with content. This research tries to analyze and investigate the deepest loop of this proportion with a descriptive-analytical method with a structural perspective. According to the results of this research, the most outstanding literary feature of personal style of Anvari is in the selection of ironic language and its comprehensive usage in poems. the accuracy in multiple usage of the irony industry and the usage of its various kinds which relative to subject and addressee, represents the unparalleled capabilities of Anvari in creating balance between form and content in his poem bureau is in a way that without considering the ironic language of Anvari and the quality of usage in his poems, we cannot conduct a comprehensive and scientific analysis of his poetry. Also, the multiple deployment of satiric irony, in his poem bureau, represents Anvari's attention to using kinds of satire for emphasis and expression of thoughts.

Key words: Anvari, Irony, satire, style, analysis, satire, expression

INTRODUCTION

The analysis of past Persian texts and research on the thoughts of great Persian poets is regarded as the key of understanding of Iranian thought and the readout of the survey of thought and culture of Iranians. It is clear that in this path, tracking the thoughts by Anvari (1958) who is one of the noblemen of Persian poetry in the sixth century and in the intellectual realm of Iranians of that period, can familiarize the modern generation with intellectual loops of the history of Persian literature along with representing the literary and ideational structure of Iranian culture. Anvari (1993) is one of the first class Iranian poets in the 6th century AD who "has few people as counterparts in the kinds of virtues and his description of eloquence are called clearer than the sun Samarkand the most correct date of his death is announced as the year of 583 (Forouzanfar, 1990).

Anvari (2004) tries to influence his audience with the help of poetic language. The truth is that in his age, the usage of poetry was more important than its artistic nature, based on this and due to the meaning centered process of his poems, innuendo particularly Irony-which is in fact a kind of allusive satiric language-could better help him in reaching the mentioned purposes. Irony, in its public meaning is an industry by which the author of the poet considers a contrastive meaning with the apparent meaning.

In the Persian literature this industry is interpreted sometimes as humor and sometimes mockery and

sarcasm. But with the existence of many similarities, irony is more comprehensive than humor and mockery and while it has been used in different ways in poems and humorous texts, an appropriate equivalent has not been found for it yet. Thus, here its cultural title has been recognized as more appropriate. It can be said that some kinds of irony are equal to praise and humor firmly and with blame.

Among these meaning-centered industries, irony has much more role than the others; a point to which enough attention has not been paid yet. Regarding the mentioned issues and effort for clarification of those issues in a scientific method and this aspect of Anvari's intellectual and literary system, the necessity of the performance of such research becomes clear.

THE DEFINITION OF IRONY IN DIFFERENT PERSPECTIVES

Irony is related to a man named Eiron who is one of the three typical characters in old comedies by Dodd (2003). "He is an exaggerating but coward and self-elusive man." "Eiron is like someone who escapes responsibility by simulation (Kaden, 2007). Eiron was an underdog and frail but smart person. He faked being stupid but finally he would win (Gholamhosseinzadeh and Zahra, 2009).

Also, "Irony means saying the reverse and understanding it reversely" (Shima, 2001). The Halabi irony has been considered as equal to the word "Mockery" which means to ridicule, to scoff, to tease

and to taunt (Halabi, 1985). However, Movakeh recognizes it as a word which is still growing conceptually.

Also, irony has been mentioned as equivalent to innuendo. Innuendo in most cases and times means denying or hiding a main used subject or point, not to beguile but to reach rhetorical or artistic influences (Abrams, 2004)

The fact is that we can hardly agree upon the wide concepts which are mentioned here for irony and define it but we can reach a correct understanding of it by the help of existing features of irony features like: faking ignorance, double talk or ambiguity, surprise, humor, mockery, irony, innuendo, applying phrases in other meanings, the effect of appreciation and more than enough penalties of criminals, contradiction in the character, the gray personality for some of its characters (Dodd, 2003).

INVESTIGATION AND ANALYSIS OF KINDS OF IRONY IN ANVARI'S POETRY

The kinds of Irony has a multiple frequency in the poem bureau of Anvari and it can be regarded as the outstanding feature of his poetic style. The kinds of irony in Anvari's poetry are:

Verbal Irony: This kind of irony is somehow equivalent to innuendo and has a multiple usage in public and vernacular literature. Also the most important kind of irony is the irony with innuendo approach and as it is clear from the name, occurs in the level of vocabularies and has the most usage of irony is in the way of innuendo in Anvari's bureau and it is the best and nearest Persian equivalents of the word irony. The appearance of irony in Anvari's poem is very outstanding in a way that sometimes in a sentence several innuendo is used and this is because innuendo is more eloquent than reiteration in Persian language.

Socratic Irony: In this kind of irony which has many samples in Anvari's poem, the wise man fakes stupidity and asks questions from the other person so much that make him doubtful and generally makes him realize that he really didn't know the subject but the person who has been addressed to irony realizes his mistake regarding the reasoning and his own speech.

Situational Irony: Anvari in this kind of irony puts the audience in front of the speaker's mockery in relation to his own position. Standing in a dangerous, paradoxical and funny situation and trapping the involved character

in this situation is called situational irony. Situational irony in fact is irony with the usage of widening. Widening like innuendo means covered speaking. In widening in addition to the fact that the innuendo concept is hidden, a kind of smart escape is also used, meaning that the speaker has an implied hint that clarifies and emphasizes the context. Of course we should pay attention to the time and space position of the speech. In other words, we can consider the widening a kind of situational irony. Of course most of the critics have mentioned the innuendo and widening beside each other and in one concept but some have tried to clarify the difference that exists between them. "Innuendo is to remind something without using the term of its theme but widening is speaking of something that implies to something that has not been brought to the speech (Shafiee, 1991).

Widening is in fact a kind of innuendo, but a kind of innuendo that is not the primary purpose of the speaker even if it's right (Shima, 1995). In other words in the poem of Anvari, widening is a private innuendo which is transferred between two people and is not usually clear for others or basically is not considered as widening in the view of others.

This kind of innuendo, in the poem of Anvari is a sentence, a phrase which is in the form of an alarm or mockery and thus irritates the addressee and in the public it is said that: "X mocked X" (Homaei, 1985; Homayi, 1997).

IRONY WITH THE APPROACH OF LAMPOON

Lampoon can have the meaning of scoff or irony, based on this the lampoons are divided to three branches of political, social and religious. Also, the motives of lampoon are different (Nikoobakht, 2001). These motives are divided to for axis of psychological, social, artistic and political. Anvari is the 6th century AD master of composing lampoon. Huge amount of Anvari's poems is his lampoon... to the point that after him few people could be at his level in this type of speech.

Also, the pieces of Anvari's lampoon includes very delicate concepts, eloquent meanings, original and fresh thoughts and the faculty of imagination which is the main conditions of being a poet is clear in all of his lampoon Anvari also like other poets of that time followed a convention and his style was that he first praised someone, if he didn't receive any prize or bonuses from him, he threatened the man in another piece and continued this way to the point that he would receive his payment from them. "If composing lampoon becomes a part of law or religion, no doubt must we consider Anvari

as the prophet of lampoon" (Shibli, 1957). He also knows satire and lampoon as his pride and knows himself as skilled and unmatched in this style" (Rastegar, 2001). Later in life he has given up on lampoon and language abuse (Sobhani, 1997). It appears as if the lampoons of Anvari are more based on the psychological axis. Jealousy, disability in logical opposition with poetic rivals and such issues beside the social conditions of the age of the poet have made lampoon to be so much set in the nature of Anvari that it seems to be an imperceptible part of him; using prosaic and inappropriate words in the compositions of Anvari are the obvious instances of this concept; because they are the signs of his extreme rage.

It seems that the lampoons of Anvari are more declarative and unrealistic than the individual kind of lampoon from the perspective of chastity of words, unfortunately the language of Anvari is not a chastised language thus his lampoon is ugly and by declaration or widening, he addresses the behavioral traits of the addressee with the sharp blade of his lampoon. Because "lampoon like eulogy has been a means of extortion, this group of poets, if they wanted something from a rich person and that person didn't give anything, they addressed him to their lampoon". The kinds of Lampoon in Poems of Anvari are:

- Lampoon because of physical flaws
- Lampoon because of inhumanity and depravity of the people of the time
- Lampoon because of bad moral traits and mood of humans
- Lampoon of the social situation and people of the society

Social lampoons are the most beautiful lampoons of Anvari. Anvari pays attention to the different levels of humans and wherever he finds a behavior contrary to their worth, he blames them.

IRONY WITH THE APPROACH OF SCOFF

The most common equivalent of the word irony in Persian is scoff and that is yet an unconventional statement of a meaning and purpose (Halabi, 1985). The frequency of rude and tactless words shows the hatred of poets from their work and craft and especially praise and eulogy.

Structural Irony (Irony with the approach of ambiguity): In the poem of Anvari, ambiguity is a kind of irony, even though it's not funny, due to the unconventional statement of a concept, it's an irony. Of course sometimes this ambiguous irony has a funny aspect too.

Verbal irony: Anvari in this kind of irony, clarifies for the listener or the reader that he has a totally different and even contradictory meaning from what he says. When it is used for the mocking and satiric purposes, it's almost equal to pulling someone's leg. This kind of satiric and mocking speech is widely found in the Persian classic and contemporary literature, especially in lampoons and satiric works.

Irony with the approach of satire: Satire means mocking and pulling someone's leg alongside with highlighting the flaws of the opposing person which sometimes accompanies hegemonic humor thus, it approximately equals the word lampoon. But in lampoon the author tries to use ugly and inappropriate words for the opposite person but in satire only the flaws of the person of society or government are considered either directly or ambiguously. From this perspective we can regard the satire in the poem of Anvari as a kind of irony which the speaker blames his addressee ambiguously and shows him his cultural, religious, moral and even familial flaws and mistakes.

CONCLUSION

We conclude from the mentioned discussions in the article that: the ironic language is dominant in the poetic structure of Anvari and the importance of ironic language of Anvari becomes clear when we bury in mind that this methodical selection is analyzed by the multiplicity of ironic methods in order to prove its belief, verification and completion, forcing thoughts and beliefs on the addressee and suppression of opponents and rivals. Even though the dominance of the paradoxical language of Anvari has made his poems antonymic for the addressees we can consider this approach as based on the human society addressed by Anvari and as resultant of the requirements of the text and the audience of Anvari.

Among the kinds of ironic methods, Anvari has used the innuendo approach more; because in his society this figure of speech was more prevalent and he could better address his opponents. This kind of irony has been widened both in the vertical level and the horizontal level of speech and has a multiple frequency. This irony has more been appeared in the critical condition and the social and political kind of criticism. Anvari inducts this technical kind for proving the claim firmly for the audience in an artistic way.

The other kind of used irony, after the application of innuendo irony is the satiric irony and sarcasm and its most aspect is targeted toward religious people and in the next level to the politicians and ordinary people. Even though the sharp language and strict criticism of Anvari

has often approached him to the lampoon and derived his addresses to conflict or at least silence more than convincing them this is also nothing but the reflection of that dominant thought and philosophy on society of that time which Anvari was responsible for its reformation as a social peacemaker.

Lampoon and smut is strengthened by failures, unhappiness, despair and cynicism, ignorance, poverty, etc. Anvari is an arrogant, militant, opposing and bold poet. Thus, Anvari's speech which is both influenced by society and influenced by spiritual and psychological experiences consciously, tends toward verbal blame, condemn, denounce, fight and militancy. Undoubtedly in this path the most meaningful burden of Anvari's intentions in his bureau is put upon the irony figure of speech. But what is important in Anvari's system of thought is the ironic application of lampoon meaning to give funny aspects to lampoon. The fact is that Anvari was located in the middle of tyranny and social freedom and mixing lampoon and scoff in proportion of its application's condition and position has given his language an ironic aspect. This is why his bureau sometimes tends toward scoff and sometimes toward lampoon and sometimes by mixing lampoon and scoff it is totally ironic and dependent on condition (situational irony).

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