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COMPARATIVE ANALYSIS OF THE STYLE OF LIBEL IN ANVARI, SANAEE AND JAMI BOOKS OF POEMS

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ABSTRACT

Libel is one of the literary criticism styles with certain stylistic features as any other literature style distinguishes it from other types. The libel composer poet uses it as a sharp weapon to attack the person with a stinging language. The poet is mainly motivated by four incentives in composing libel.

1. Personal resentment
2. pen disputes
3. disappointed to receive *Seleh*
4. The nature a poet

To examine the stylistic features of each of these types may be effective in understanding structure and explaining the literary value of the poem or the sociological expression of the poet's time. The current paper aimed to investigate the similarities and differences in libel styles by three great Persian poets, Anvari, Sanaee and Jami. This is a study based on library sources and data was investigated using content analysis method. The study population consisted of Sanaee and Anvari books of poems as well as Jami Baharestan and books of poems.

Keywords: *Stylistics, Libel, Baharestan.*

INTRODUCTION

Libel is a poetic style more or less composed by poets in all countries with the study of possible causes could be important psychologically and sociologically. Anvari, Sanaee and Jami libels, despite differences in style and theme, have a lot in common that investigating them may be effective in better understanding of these poets' poems. In this regard, the libels by the three poets were compared in terms of style and language at three language, philosophical, and literary levels.

Problem Statement

Libel is a literary style that accounts for a significant part of works in Arabic and Persian literature with the foundation based on sociability and humor. Literary periods differ in terms of humor and libel composition. We face with more prevalent libels composed more intensity in times of social chaos, incompetence rulers and the ruler's and the people moral decadence. Anvari and Sanaee live in a chaotic time and composed many libels. Jami also embarked on libels composition. The current paper briefly discussed the three poet's libels.

Literature

Researches into the effects of libel in Persian and Arabic poems include:

“Ibn Rumi and Anwar as libel composers” by Mohammad Reza Sarfi; “Review the function of libel in Anwari and Hatieh poetry” by Shahriar Hemati et al., and “Stylistic comparison between Khaqani and Matnabi books of poem” by Sayyed Ahmad Parsa and Farshad Moradi

Necessity and importance of research

- Identify incentives in libel composing in Persian literature, particularly in works by poets studied here.
- Identify social and moral ills of the poet time
- Identify mental attitude and emotions of poets

THE DEFINITION OF LIBEL

The term “hajv” is derived from the Arabic “haja, yahjo, hajvan” literally means enumerating the fault of anyone, reprimanding and scold, condemn and vilify someone and curse (Nikobakht, 1985: 27). Libel is a verse genre usually expressly balder and coarser and sometimes to the point of insult or ridicule. In other words, any emphasis on the evils of the existence of a thing, whether to claim or to-fact, is libel. According to this definition and distinction between libel and slander offered by literary critic all frivolity and vulgar insults irrespective of prestige are out of the realm of libel (Ibid. 29). Libel is a verse or prose is based on insulting somebody (Halbi, 1985: 37). In the libel verse, the poet uses all his efforts to the disgrace and humiliates the person. In this context it seemed to exaggerate and sometimes apply ugly mood (Shamisa, 1999: 240).

Muhajat is also a kind of libel by poets to each other including Muhajat Khaqani and Rashid al-Din Vatvat (Mirsadeghi, 1999: 303). This type of rhetoric in Iran has been used in works by noted poets and writers such as Rudaki, Manouchehri, Ferdowsi, Rumi, Saadi, Abid Zakani, etc. Arab poet’s poetry is not without kinds of ridicule, libel and hajv. This literary genre is used by prominent Europe writers and intellectuals as Voltaire, Rabelais, Pope Heras, and sometimes by Goethe and Shakespeare. None of these intended to use harsh language, but when the truth could not be reflected in audacity, they turned to humor and libel (Halbi, 1985: 41).

The origin of libel in Persian poetry

Scholars and critics believe differently about the origin of libel in Persian literature. Some believe there are libels in the first Persian poetry, because there are scattered traces of libel in the remaining works of ancient Persian literature and Middle Persian and Dari during Taheri and Safari times. Others believe that Persian poets, as a result of familiarity with Arabic poetry learnt to use the weapons of libel in verse to satisfy the desires and intentions, so, they believe that libel is of Arabic origin entered into Persian poetry and literature. But the validity of this theory can be rejected for some reasons:

1. Eulogy and scorn, praise good and scorn evil are common literature features of all nations and if traces of these themes in a nation are preceded by other works, it cannot take into account as the innovator and the others as imitators.
2. All anti-religious and idolatry manifestations are removed from the remaining pre-Islamic Iranian works, and the destruction of a work is not a good reason to deny its existence in the past. There are traces of libel in pre-Islamic Iranian works in and

Zoroastrianism Post-Islamic works as the original part of Book of Arda Viraf and his views about Alexander.

3. The first scattered traces of poems of Persian poet's show that this literature includes libel themes and it can be claimed that their long lasting success perhaps is due to their content. Verses like "Yazid ibn Fargh" in libeling Somaye, Balkh people lyric in libeling "Asad ibn Abdullah" or the poem by Bukhara people in blaming "Saeed ibn Othman" love affairs. If it is supposed that these poems are seen as the first Persian poetry, we must say that Persian poetry has been started with libel.

There are big differences in libel composition incentives between Arab and Persian poets. Arabic incentives in libel poetry are more tribal, while in Persian poetry, libel is more personal. Arab libel scorns spiritual and moral characteristics of tribe's individuals, while in Persian poetry physical characteristics are important element of libel in addition to the moral character of (mood).

Mood

Dige khaje ze gosht doshize asat	matbakhe o ze dood pakizeh ast
Khaje cho nan khord dar an moze	mor dar arezoye nan rize ast

(Sanaee, dateless: 21)

Physical characteristics

Az biniye bozorge to barist bar hame	ta key bahre rah soye in o un nahi
Har lahze sajdeye to na az bahre taat ast	bare geran biniye khod bar zamin nahi

(Jami, 1969: 68)

Accordingly, how can we say that libels in Persian poetry are imitations of Arabic poetry?

Libel background in Persian poetry

Examples of libel in the first post-Islamic Persian poetry extant literature; what is known of Persian poetry of the fourth century, shows that libel has been common in Persian poetry and often limited to joke between poets and their cronies, or the poet to response to his opponents. But it should be noted that the frankness is not as strong as that of the later periods. This libel is often mild and in placid tone, but gradually themes of libel, is more aggressive (Safa, 1982: 304) so that in poetry Seljuks the content of libels in the books of poems increases with more and more aggressive tone of language. Sanaee, the founder of Persian mystical poetry has also tested his aptitude in libel with a large portion of his poems; including parts of "Hadiqhalhqiqlh" are in libel. Sixth century AH can be considered the pinnacle of libel composition progress in Persian poetry with some of the most noted libel composers have lived in this century.

The greatest lyric and libel composer of poet the era is Sozani Samarghandi with a bitter language. His libels, despite vulgarity are very distinctive with elaborate style (Kaseb, 1987: 48). Another famous libel composer of the sixth AH century is Anvari. An example of Anvari libel is expressed in a description of a tall person.

Ey Khaje bolandit resideast be jae	kaz ahle samavat be goshe to resad sot
Gar more to chon ghade to bashad be derazi	to zende bemani o bemired malkalmot

(Shafiee Kadkani, 1993: 52)

Thus, since then, poetry lost many good and valuable aspects and libel became more common due to the general decline in society caused by different attacks including Mongols, the Oghuz and etc. invasions and the spread of poetry among common and less educated people (Kaseb, 1987: 54).



Another famous Persian libel composer is Obaid Zakani and his libels are replete with many social and political criticism. Obaid Zakani libels are often written in prose (Halbi, 1983: 11). Jami, poet of Persian literature has diversity of precious libels and parodies with less vulgarity.

Political and social issues were of the main importance during constitutional, Literati from every class utilized their talent on the way to freedom. In this course, the satirical poetry took on a new tinge of color as a national satire with rare personal purposes. Malekalshoara Bahar, Aref Qazvini and Iraj Mirza Qazvini worth noting as libel composers following the constitutional period (Kaseb, 1987: 83).

In general, the libel is divided into two categories:

The first type is indirect hidden libel, though there is no vulgarity or disrespect, the content implies effective meanings. To compose this type of libel requires mastery of language and talent literally called "Nazahat".

The second type is replete with vulgarity or disrespect mixed with humor, this type of libel despite bold appearance is less effective and perhaps the poet is more targeted. With this goal, the libel has been very influential among literate and even ordinary people and a lot has happened that a libel was common among the people and caused scandal. In this case the poet was punished by the person who is usually a ruler or someone in power. Badriddin Hilali murder (killed 936 AH) was because of a libel he composed against Obaidullah Khan Uzbek, ruler of Khorasan.

THE STYLE COMPARISON

Linguistic Level

This level is of the greater extent among other levels examined, and is divided into three sub-levels: phonological, lexical, and syntactic.

- *Phonological Level*

Dr. Shamisa believes that phonological level is the same level as the musical level of text, because at this stage the text is examined in terms of musical features (Shamisa, 1996: 153).

Outer rhyme:

Total satirical literature composed by three poets examined in the current paper includes: Anvari: about 107 verses; Jami: about 144 verses (including Book of poems and Baharestan) and Sanaee about: 81 verses. The following Figure depicts external music rhythms and their prosodic rhythm and meter.



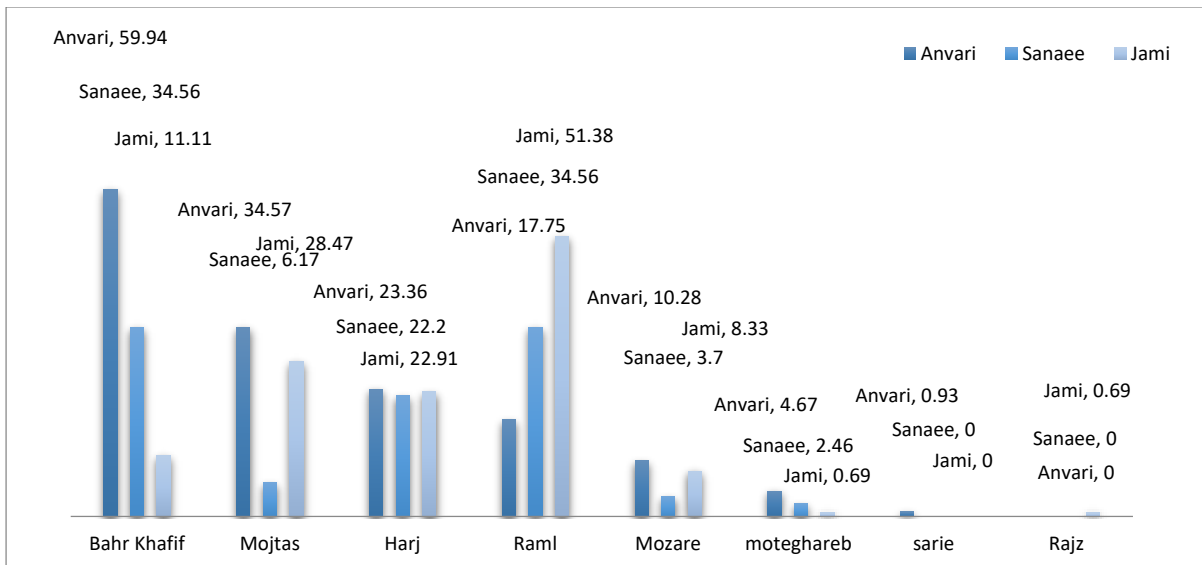


Chart 1: Comparison of the Anvari, Jami and Sanaee in the use of prosodic rhythm and meter in libel poetry

The Figure shows that Anvari most used “khafif”, “mojtas”, “hajz”, and “mozare” meters and Sanaee and Jami most applied “raml” meter. Moreover, Sanaee used “mojtas” and “mozare” meters less than the two others poets.

The side rhyme

The three poet composed libels in all forms of poetry including, odes, sonnets and quatrains, while Jami, sometimes also used “Tarjiband” and “Masnavi”, as well. Application row in some of the poems, whether consciously or unconsciously produced a side music fits the content created and placed at the service of stressed libel:

Besokht ze atashe dori delam vali daram be in khil tasali ke yar nazdiak ast
 Be kare shahed o may shoghl jo dela va matars ze sheikhe shahr ke o ham be kar nazdik
 ast

(Jami, 2009: 313)

Or in an ode by Anvari which the meter “nemikhahim” fits the letters “un” implying the content of requesting isolation:

Hastie jan o del khosomate mast hastie hardovan nemikhahim
 Man o mashogho bar in mafzay zahmate digaran nemikhahim
 Gar bovad shishee nabashad bad motrebi gholtaban nemikhahim

(Anvari, 1961: 237)

Inner rhyme

Inner rhyme is a form of poetic music.

Shafiee Kadkani knows variety of pun as the inner rhyme. We also explore the inner rhyme by showing a variety of pun and “Tekrar”.

The homophonic pun

Cho nadarad nesbati ba nazme to nazme jahan dar sokhan khahi moghne bash o khahi
 sameri

(Anvari, 1961: 455)



Har ke bar dargahe o andar majlese tost az khadam dar salahe kare tost ella Salahe Salehi
 (ibid, 287)
 Salahe Salehi is among those Anvari composed libels about.
 Dolatash bad o lik bar bad nematash bad o likan shodeh kam
 (Sanaee, dateless: 27)
 Incomplete pun
 Daste ghahrash magar ze vas o vaeed joz dar maghze masiyat shekand
 (Anvari, 1961: 214)
 Be oghabi reside az magasi be samaki reside az samaki
 (ibid, 745)
 Gar che shod sar halgheye marefat ra sheikhe shahr sar nemiarad boron az halgheye zonnare ma
 Moetaghed khish bovad sheikh shahr khake barin moetaghedo o motaghad
 (Jami, 1961: 354)
 An ra resad pire moghan khalate ghabol ke rade sheikhe shahr taraze rada konad
 (ibid: 389)
 Zirakan ra ze dare alem o shah vaghte karam ast na vaghte garm
 (Sanaee, dateless: 81)
 Shiveye khamr o ghamre o zamre modam sefati bod mar o ra zati
 (ibid, 373)

Table 1: The frequency of use of pun, tekrar and homophony by Anvari, Jami and Sanaee in libel

Figurative	Libels No. Anvari	%	Libels No. Jami	%	Libels No. Sanaee	%
pun	45	42.5	75	32.63	41	50.61
tekrar	47	43.92	53	36.8	40	49.38
homophony	60	56.07	65	45.13	41	50.61

• **Lexical Level**

Animals' names

The three poets used the animals name in the libels.

Table 2: the frequency of use of animals names by Anvari

15	1. donkey
Each 3 times	2. dogs, snakes
Each twice	3. cattle, foxes, pigs, flies
Each once	4 cats, horses, ants, Quebec, wolf, rabbit, lobster, urchin, Fennec

Table 3: The frequency of use of animals names by Sanaee

5	1. donkey
4	2. dogs
2	3. Horse
Each once	4. scorpions, cattle, wolves, foxes, flies, hyena

Baharestan: (1/63, 3/36, 1/64, 2/66, 4/66, 3/68, 2/74, 1/70, 1/75, 2/75, 3/77, 4/79)

Sonnets: (2/12, 2/61, 1/94, 1/801, 2/164)

Odes: (20, 15/20, 24/52)

Sanaee:

Sonnets: (2/12, 2/32, 2/53, 11/54, 2/56, 3/59, 2,5 /61, 3/68, 2/67, ...)

Quatrain: (2/16, 2/108, 2/421)

Philosophical Level

At this level, the composer assigns reprehensible traits while stripping the good traits or criticizes alleged by libel unkindly. The poet uses mood or physical libel. In the physical libel, the physical appearance is blamed, as:

Ey khaje bolandit reside ast be jae

kaz ahle samavat be goshe to rasad sot

Gar umreto chon ghade to bashad

to zende bemani o bemired malekalmot

(Anvari: 1961: 13)

Ey roye zard fame to bar gardane nazar

hamchon bolandi ke bovad bar bolandi

(Sanaee, dateless: 179)

Bolajab roy o gonee darad

kas bedin roy o gone natvan kard

Bahre tasvire sorate sheytan

joz rokhat r anemone natvan kard

(Jami: 1969: 68)

The number of physical libel: Anvari (8 times), Jami (9 times), Sanaee (3 times).

In the mood libel, individuals are condemned using stripping or the assignment of a claim of real ugly traits and or stripping the good traits and this is an issue of importance to sociolinguistics literature review; because the study of these features reveals values and anti-values of a community in particular point in time.

For example, lampoon for greed for wealth reveals the importance of generosity as a social value. If a writer or poet is the subject of libel, the artistic ability, knowledge and literary work will be criticized and attacked and lack of knowledge, irrationality, and poetic weakness and so forth will be attributed to the person.

Bovad shaha raeiyat an khazineh

ke dar vey ganjhaye zar dafinast

Avan chon maleshan dozdide gardad

bebor dastash ke dozdane khazinast

(Jami, 1966: 12)

Khaje darad ushtori o kheimee

dar safar razi be ghote layamot

Ushtori chon ankabot az laghari

kheime balayash cho beitol ankabot

(ibid, 90)

Moghbali anke rozoshabat edbar

az sar o rishe o hami rizad

Dast bar nabze har kasi ke nahad

rohe o az urogh begrizad

Har koja ko neshast az peye teb

dar zaman bange marg barkhizad

(Anvari, 1961: 181)

Agar andak selati bakhshad amirat

az o bestan kaz o besyar bashad

Ataye o bovad chon khatne kardan

ke andar more khod yekbar bashad

(ibid, 183)

Dige khaje ze gosht doshize asat

matbakhe o ze dood pakizeh ast

Khaje cho nan khord dar an moze

mor dar arezoye nan rize ast

(Sanaee, dateless: 21)

Covert and overt libel

Anvari, Sanaee and Jami sometimes explicitly targeted individuals on their libels; this kind of libel is overt. However, the individual is unknown in covert kind of libel. The three poets satirized the following:

Anvari:

Cities: the people of Balkh, the city Nakhshab, the people of Ghazni

Persons: himself, Imad al-Razi, Khajeh Shahab, Safi Muhammad Tarik, Khajeh Shams, Sanjar and....

Trades: the people of market, Treasurer, physicians, heretic and Kharijites, poets, Court staff

Jami:

Persons: Sanjar, Avicenna, himself

Trades: poets, physicians, judges, musician, writer, calligraphy

Sanaee:

Residents of cities: Khorasan, Sajzy, Razi, Balkhi

Persons: Ali Seh Bosesh, Mejezi the poet, Khajeh Asad Heravi, Labibi

Trades: poets, rulers, mystics, physicians, modern people, the king

Literary Level

The great literary figures of speech such as similes, metaphors, symbolism, irony and allegory as well as literal and spiritual issues are among the literature (Shamisa, 1997, 158).

In libel, as any other literature, the imagery is used; but the difference is that imagery here serves to demonstrate the ugliness of criticized by assigning real or alleged ugly attributes and characteristics. The results of an overview on the imagery used by the three poets are as follows:

Simile: Anvari: 23.2 %, Sanaee: 76.54 % and Jami: 34.02 %.

Sag parastan ra cho dome sag bahre nan poshte del o din be kham ast

(Sanaee, dateless: 82)

Man gorse aftabamo rozi dehe nojom ishan ham andar ghors vali gorse arzanand

(ibid: 162)

Yek mahe degar gar nadahi sozane adlash hagh ke agar haye to ra habe gozarad

(Anvari, 1961: 154)

Zan cho migh ast o mard chon mah ast mah ra tiregi ze migh bovad

(ibid: 233)

Beheshti peikari kaz ghayate loff sephe nikovan ra bovad sar kheil

Saramad hosne o vo dozakhi shod faghasha vajhaho ghatan men al layl

(Jami, 1962: 34)

Be nane khoshk ke avardi be pisham chera ba shab be jode khish gharre

Komaj e kheime ra manad ke natvan ze roye kandan be dandan nim zareh

Cho nane to ze chob amad che bodi ke bodi ahanam dandan cho zareh

(ibid, 188)

Metaphor (Tahkamieh)

Anvari, Jami and Sanaee have used a variety of metaphors, including Tahkamieh.

Mane bar zahed ey del tohmate eshgh ke mibinam az inha bigonahash

(Jami, 1962: 744)

Naghde zahed javahere sobhast ma az in naghda tohidastim

(ibid: 1029)



To ra heja nakonad Anvari maazallah na o kea z shoaara kas tora heja nakonad
Na kea z bozorgie to zanke az maayebe to che jaye hajve ke andishe ham k era
nakonad

(Anvari, 1961: 222)

Irony

Irony can be used in libel especially in covert libel due to its nature.

Be estedaye kharvari do hizom zemestani cho khar dar gel hami khoft

(Anvari, 1961: 142)

Kik dar pacheye man afkandi va nik sang oftad be sar

(ibid: 273)

Dast bogshayo likan dar bokhl lab foro basto o likan ze neaam

(Sanaee, dateless: 114)

Zar ze maadane sorkhroy ayad boron sohbate najens kardash roy zard

(ibid: 99)

Cho nayamad be dast damaneshan pa be daman keshide benshastim

(Jami, 1962: 573)

Haman bas dar maaref vajde vaez ke kobad pay bar balaye manbar

(ibid: 657)

Other rhetorical figures such as: paradox, metaphor, derivation, hyperbole, proverbs, allusions, parallelism, assimilation, and so forth have been used by the three poets, but we avoid mentioning for brevity of the words.

Table 5. The rhetorical figures percent used by Anvari, Jami and Sanaee in libels

Percent			Rhetorical figures
Jami	Sanaee	Anvari	
34.02	76.54	23.2	Simile
20.13	25.92	9.34	Irony
4.16	3.70	10.28	metaphor
2.77	.962	6.54	Metaphor Tahkamieh
20.13	25.92	23.36	paradox
1.38	14.81	5.6	Allusion

Other rhetorical figures have been used less and thus are not included in the table above.

The above table shows that Sanaee and Jami used more simile than Anvari, while Anvari used more irony. Metaphor Tahkamieh was used more by Anvari than others two poets and Jami used it very little.

CONCLUSION

The range of libel issues in the poetry by Anvari, Sanaee and Jami is extensive and the aesthetic and seeking pleasure motivations by teasing people are common. They were motivated by personal resentment of those in power and wealth, social connectedness, commends disappointment, elegant spirit and fact-finding and as well as corruption conquest.

They used libel to show the persons avoidance on following ethical, traditional and social norms, either this avoidance is real or fabricate din the mind of the poet. One of the favorite subjects of libel writers and poets discussed is highlighting the vices and immoral traits. In the

mood libel, individuals are condemned using stripping or the assignment of a claim of real ugly traits and or stripping the good traits and this is an issue of importance to sociological studies; because the study of these features reveals values and anti-values of a community in particular point in time.

Libel during Anvari lifetime was used as a medium to alleviate sadness and boredom of kings, nobles, princes and ministers.

They, especially encouraged the poets to relieve themselves; and there are few panegyric poet in this era that are not experience libel composing.

Anvari had the ability to make praise commends for “seleh” or attack rulers or well-offs people for not meeting his expectations disdaining them.

The survey conducted in the libels by the three great poets reveals that in term of outer music, each poet has used various meter; meters like “khafif”, “mojtas”, “hazj”, “raml”, “moteghareb”, and “mozare”. However, Anvari and Jami used “sarie” and “rajz” meters, respectively and Anvari more benefited from “khafif” meter.

Poetic forms used in libel include sonnet, ode and lyrics and sometimes quatrains.

In the poetry of Anvari and Jami, some verses have rhythm that intentionally or unintentionally caused side music and served the purpose of the libel.

The three poets have used pun, repeat and phonotactics in term of inner music, but Anvari takes more care about literal beauty than rhetorical aesthetics. One of the most sensible techniques used is to liken the person in mood or physically to animals known to have poor appearance and attributes. This way of assignment, gives negative aspects to the persons used by the three poets, while Jami more used this method. The use of diminutive “k” is more common in Anvari poems and Sanaee more applied wording manipulations method.

Jami language in comparison to that of Sanaee and Anvari language is chaster in using the vulgar and obscene words and used less of those words. Frankness in the use of vulgar language in Anvari and Sanaee poetry may be under the impact of social atmosphere and character of the persons libeled.

Sanaee always disregarded using vulgar language in his poems, but in his book of poems “Hadiqa Alhaghigh” extensively uses vulgar words. It seems that one of the reasons why Jami less than Anvari and Sanaee used slanderous words, is that he was in a better position socially and prosperity, and favored by kings and ministers especially M ~~IRSLAH~~ Nava'i, so did not taste the poverty, while Sanaee lived in poverty, and even sometimes asked for clothing and garment in his eulogies. Anvari, though wealthy as a youth, spend his wealth in a short time on pleasure and fun and finally been grappling with poverty.

One example of libel is to describe the physical flaws and weaknesses and exaggerations in it (physical libel) and sometimes criticize esoteric traits of a person (mood libel).

Anvari and Sanaee have used physical libel more; however, the three poets paid more attention to mood libel.

The use of imagery and figurative language such as simile, metaphor, irony and etc. is remarkable by the three poets, but Sanaee more applied these literary figures.



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