

**The Function of Satire in the Intellectual System of Khaqani
and Mujir al-Din Baylaqani**

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Introduction

The aim of this study is to identify the functions of satire and the different reasons and motives for using it in the poetry of Khaqani and Mujir al-Din Baylaqani, as well as to analyze the artistic, rhetorical and literary techniques used in their satiric works. Satire as a subgenre of lyrical poetry has existed in Iranian literature from ancient times and many poets have experienced with writing it. This literary genre has special characteristics. Knowing these characteristics helps us in better understanding the structure and the literary value of the work. Satire exists in the literature of all countries to some extent and is always a controversial issue; however, in the literature of some nations, as a

result of the dominance of ethical criticism in the society, satire has not received due attention. Nevertheless, the study of its reasons and factors can be significant from psychological and sociological perspectives (Parsa, 2012).

Reciprocating satire is one of the characteristics of the poetry of the 6th century (AH) in Iran. In other words, in the satiric works of this period, the individual who is being satirized can be identified, for example, in the reciprocating satires of Abol-Alaye Ganjavi and Khaqani, or the reciprocating satires of Khaqani and Rashid al-Din Vatvat, or more importantly, the reciprocating satires of Khaqani and Mujir al-Din Baylaqani (Mirsadeqi, 1994: 303).

Mujir al-Din Baylaqani was a student of Khaqani who disrespected his teacher; much like Khaqani himself who did not show a respectful attitude toward his teacher, Abol-Ala. Mujir has written satires about Khaqani in the form of odes and quatrains to answer some of the reproaches of his teacher.

Methodology and Review of Literature

The researchers have chosen to study the function of satire in the intellectual system of Khaqani and Mujir al-Din Baylaqani in lieu of the fact that the presence of many prominent poets in this period has led to a disregard toward the satiric works of Mujir al-Din Baylaqani. However, when the writings of these two poets, Khaqani and Mujir, are juxtaposed and compared, their literary and rhetorical value come to light. In the 6th century (AH) which is the time of the dominance of Seljuk Dynasty and therefore the Seljuki style in literature, the Azerbaijan style is one of the important branches of literature. The two

poets under study are two well-known and prominent poets of the Azerbaijan style. As such, this study will not only identify the status and functions of satire in Azerbaijan style, but also sheds light on the artistic, rhetorical and literary values of Mujir's satiric works in comparison with the works of his teacher, Khaqani. Therefore, the purpose of this study is to understand Khaqani's and Mujir's styles in their satiric works, to identify the motives for writing these works, to analyze the reciprocating satires of these two poets, and to pave the way for future comparative studies on the poets of the Seljuki style.

The researchers have used the descriptive-analytical method and collected the data through library research. With a thorough search in the divans of the two poets, all the instances of satire are extracted and then analyzed in order to identify each poet's reasons for writing satire and the effects of rhetorical techniques on his satiric works.

There are relatively few studies on the functions of satire in the poetry of Azerbaijan style, especially in the works of the prominent poets of this style. However, satire as a literary genre has not been completely overlooked by researchers; for example, Aziz-Ollah Kaseb in *Historical Landscape of Satire* (1985) and Naser Nikoo-bakht in *Satire in Persian Poetry* (2002) have studied this genre. There are a number of articles on the subject of satire in Persian poetry, too. Seyyed Ahmad Parsa (2008) in "A stylistic comparison of satires in the two divans of Khaqani and Motanabbi" studies the similarities and differences between the satires of these poets. Mohammad Ghafoori-fard and his colleagues (2018) in "A stylistic comparison of satires of Khaqani and Hatieh" analyze the purposes and motives behind the satires of these two poets. Mohammad Saeidi-Moqaddam and Seyyed Ahmad Parsa

(2021) in “Artistic justification of satirical similes in the poetry of Mujir ol-Din Baylaqani” analyze the artistic techniques of Mujir’s satires.

Discussion

Satire is a subgenre of lyrical poetry and one of the most significant forms in Khaqani and Mujir’s divans. Their satires are usually directed toward their enviers and literary rivals. As a result of the self-glorification and rivalry between the two poets, they have written the harshest satiric poems for each other. Khaqani has taken vengeance on his audience by the use of threatening and then by the sharp blade of satire. However, Mujir writes more moderate and literary satires, except those in which he uses animal symbols.

Generally, there is always a motive behind writing a piece of literary work; however, the motives for writing a satire and the elements the poets choose are not always the same. Satire is directly influenced by the necessities of its age, such as social and environmental milieu, time, race, education, religions and religious teachings, scientists, thinkers, philosophers, intellectual and political movements, poet’s taste and nature, changes, civilizations, social and political revolutions, changes in political systems, peace and comfort as opposed to tyranny dominant in each age, corruption or the correction in social and courtly ethics and many other factors which are effective in the way writers and poets think and create literary works (Nikoobakht, 2001: 176). Personal irritations, written arguments, getting disappointed of receiving patronage, the stinginess of the praised individuals, and the psychology and disposition of the poet can be significant factors in writing satire (Dad, 2011: 535).

Satire aims at ridiculing the satirized entity; therefore, the satirist uses various tools to achieve this goal. Literary scholars see satire “as a type of literature that can display significant artistic techniques” (Zarqani, 386). Artistic creativity and poetic techniques are the tools used by poets to attract the attention of the reader and display their artistry. These tools can be effective if they possess innovative aspects and abstain from imitation. In other words, “a rhetorician has various methods and techniques to impart his intention in a special way” (Rajaei, 1961: 239).

Conclusion

The findings of this research show that both Khaqani and Mujir ridicule identifiable individuals by their harsh tongue and bad temper. It seems that Khaqani’s works is motivate by more personal and psychological factors. He shows his artistic mastery in his satires by ridiculing the unfavorable traits of people. However, Mujir’s satires are motivated by the desire to reflect social environment and the dominant ethics of the society. His satires express the fact that artists have always been the target of envy and enmity of the people; therefore, satire is actually a defense mechanism for them. The similarities in the cultural, social and political conditions as well as the teacher-pupil relationship between these two poets have led to many similarities in their satiric works, too. Mujir is influenced by Khaqani and imitates him on intellectual and literary levels. Pessimistic views, envy, vengeful thoughts, self-praising, megalomania, mental and internal discomfort, and getting relieved are common motives of the two poets for writing satire.

Keywords: satire, rhetoric, Azerbaijan style, Khaqani, Mujir ol-Din Baylaqani

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