



Analyzing the Literary Status and Abilities of Sufi Haravi in Writing Food Satire and His Techniques of Humor-writing with a Look at His Influence from Boshāq At'ameh

Seyyed Naser Jaberi Ardakani 

Associate Professor, Department of Persian Language and Literature, Persian Gulf University, jaberi@pgu.ac.ir

Somayyeh Sharooni 

Lecturer in the Department of Persian Language and Literature, Persian Gulf University

Introduction

In the 9th century AH, a form of parody was popularized through the theme of food, based on the creativity of a poet named Boshāq Ata'mah Shirazi. Previous research has been conducted on the reasons for the emergence of this type of poetry and its relation with poverty and hunger, but one of the reasons for its emergence was the experience of new poetic spaces, which Boshāq also mentioned. Some verses of Boshāq show that during his lifetime, writing this type of poetry was common among other poets, and for this reason, he tried to consider himself unique in this type. Ahmed Ata'mah Shirazi is another name who experimented with this type of poetry at the same time as Boshāq and under his influence. Miles away, in the city of Herat, Sufi Haravi was also writing this kind of poetry.

Methodology, Review of Literature and Purpose

Sufi Haravi is one of the poets who imitated Boshāq Ata'meh in the genre of parody, but he is also an imitator who innovated. Sufi's *Divan* contains two types of poems, humorous and serious. His serious poems are in the form of ghazal, odes, tarjehband, dahnāme, etc; while his humorous poems are parodies based on food. This article focuses on his humorous poems and tries to examine the types of his poetry based on the performance of Boshāq who was Sufi's

DOI: [10.22099/JBA.2024.48634.4461](https://doi.org/10.22099/JBA.2024.48634.4461)



COPYRIGHTS ©2021 The author(s). This is an open access article distributed under the terms of the Creative Commons Attribution (CC BY-NC 4.0), which permits unrestricted use, distribution, and reproduction in any medium, as long as the original authors and source are cited. No permission is required from the authors or the publisher.



Received: 2024-05-26

Accepted: 2024-11-26

model. The importance of this review is that it can show which poems by Boshāq are selected by Sufi Haravi in each format. Also, it shows how Sufi Haravi is different from his model in each section and in what subjects and themes he presents innovations.

Discussion

In classical Iranian literature during the 7th and 8th centuries AH, satire took on a critical tone due to political turmoil and social unrest caused by the Mongol invasion. However, before that, humor in literature was more personal rather than social. After the rise of Timurids, chaos and instability led to widespread famine and starvation in various regions of Iran. Poets such as Boshāq Ata'meh in Shiraz and Sufi Mohammad in Harat turned to food satires to express the hidden desires of the disadvantaged and hungry people. Through the language of humor, they addressed the aspirations of the marginalized and the hungry. Parody is the prominent method of Sufi Haravi's satire. In literature and as a literary term, parody refers to an exaggerated and ridiculous imitation of a particular literary work while the second literary work has its own artistic independence.

Sufi Mohammad Haravi is an unknown poet of the 9th century. His name is not found in most of the known sources. His name does not appear in biographies such as *Tazkira of Majlis al-Nafis* by Amir Ali Shir Nawai, and other known sources, including the *Dictionary of Poets*.

Sufi Haravi has imitated Boshāq Ata'meh's style of poetry, since the oldest known Persian text that mentions and describes food is the *Kitab al-Boshāq Ata'meh Shirazi*, which popularized the art of describing and writing about food.

Sufi Haravi wrote 124 ghazals on the subject of foods, which is only 5 ghazals less than Boshāq. It seems that he was trying to be comparable to Boshāq in numbers. He wrote many of these ghazals based on the poems of Hafez. The character presented by Sufi Haravi is interesting in its own way. It is not clear whether he writes these poems because of poverty and hunger or, on the opposite, he is interested in overeating.

Conclusion

In most of his poems, Sufi Haravi has an opinion about Boshāq Ata'meh and tries to trace his path in the forms of ghazal, masnavi, qasida and prose. He has followed the same path as Boshāq and has authored a number of ghazals modeled on the sonnets of Hafez. In masnavi he

tries to create something similar to Boshāq's *Changalnameh*, but it has not achieved his poetic status and strength. He also commented on Boshāq in the ode “Shekayeh al-Rakhvat”. Nevertheless, his work is innovative in the way it addresses the debate among cooking utensils.

His innovation also occurs in two particular aspects of its relation with Hafez; the first is to bring the mood of love into food sonnets. In many of his poems, he has described food as a lover, and food has been placed alongside various metaphors such as Sultan (king), sardar (general), pir (saint), jangju (the fighter), commander of the castle, etc. But the fact that food has taken the place of the beloved is a prominent contradictory aspect in his poetry and has the highest frequency. Another point is that he understands the ironic atmosphere of Hafez's poetry well and uses it in talking about food. Sufi is a character who, despite his name, may have the quality of being a little greedy. He is a person who eats a lot and loves food, who does not exchange two worlds for a piece of bread. Such an environment has created a humorous ground for Sufi in which he can use mystical and religious customs and beliefs.

Another point is that Sufi Haravi has used first person narration in many of his sonnets and in all of them he has also used his pen-name Sufi. On the one hand, this has made his humorous statements more credible; and on the other hand, his innovations are related to the choice of this narrative angle.

Key words: Satire, food parodies, Sufi Mohammad Haravi, Boshāq at'ameh

References

- Abedi, M. (2008). Sufi poems. *Heritage Report Magazine*, 27 & 28, 45-43. [in Persian]
- Akhavān-Sāles, M. (1995). *Contradictions and contradiction makers*. Tehran: Zemestan. [in Persian]
- Aslāni, M. R. (2005). *A dictionary of humorous words and terms*. Tehran: Karvan. [in Persian]
- Boshāq Ata'meh shirazi, M. (2003). *Koliyat e Ata'meh* (M. Rastgar Fasai, Ed.). Tehran: Mirath e Maktob. [in Persian]
- Behzadi Andohajerdi, H. (2012). *Iranian satirists from the beginning to the end of the Qajar period*. Tehran: Dastan. [in Persian]
- Farrokhi, M. (2017). *Dictionary of terms in Sufi Haravi's Divan*. Payam Noor University Press. [in Persian]
- Hafez, S. (2008). *Divan* (S. Nisari, Ed.). Tehran: Sokhan. [in Persian]

- Hakim, S. (2018). Two divans on the description of foods from the 9th /15th century Shiraz. *Aineyeh -e-Mirath*, 65, 33–58. [in Persian]
- Hemmati, R. & Valipour, A. (2015). Hafez's double sin: A new look at satire techniques of Hafez. *Rhetoric and Grammar Studies*, 6(10), 175–193. [in Persian]
- Khayampour, A. (1989). *Dictionary of authors*. Tehran: Talaiyeh. [in Persian]
- Pollard, A. (1999). *Comedy* (S. Saeedpour, Trans.). Tehran: Markaz. [in Persian]
- Shamisa, S. (1996). *Rhetorics*. Tehran: Ferdows. [in Persian]
- Sadr, R. (2015). *Thinking with humor (thirteen interviews)*. Tehran: Morvarid. [in Persian]
- Sufi Haravi, M. (2016). *Collected Poems*. Tehran: Mirath e Maktob Research Center. [in Persian]
- Tabatabai, S. M. (2019). Totmaj in Persian literature. *Folk Culture and Literature*, 8(36), 31–63. [in Persian]
- Zarinkoob, A. (1958). *The art of poetry*. Tehran: Translation and publication of the book. [in Persian]