

## PalArch's Journal of Archaeology of Egypt / Egyptology

### THE IRONY IN POETRY OF IBN MUNAIR AL-TARABULSI (DIED 548 H.) AND DUALISM OF SERIOUSNESS AND HUMOR

*Asst. Prof. Dr. Mohammed Noori Abbass Khalef*

University of Anbar- College of Education for Humanities- Department of Arabic Language

**Asst. Prof. Dr. Mohammed Noori Abbass Khalef: The Irony in Poetry of Ibn Munair Al-Tarabulsi (died 548 H.) and Dualism of Seriousness and Humor -- Palarch's Journal Of Archaeology Of Egypt/Egyptology 17(6). ISSN 1567-214x**

**Keywords: Irony, Ibn Munair, Poetry, Abbasid.**

#### ABSTRACT

The cultural development that included life in the Abbasid Age, and what followed it of luxury and welfare cast its shadows on the poets, and its impact was prominent particularly on the proficient poets, and among results of this proficiency: the creativity and creating in the poetic purposes and arts. On the other hand, it showed the truth of the competition among them and conflicting in fawning to those of power and sultan, and this matter entirely applies on our poet Ibn Munair Al-Tarabulsi who showed to us the irony as a one of the arts that his poetic collection included. We embarked in searching about this ironical art in his poetry, and divided our research paper into three themes, which are:

First: The irony and the humorous personality.

Second: The Social and critical irony.

Third: The political irony.

Among results of this paper was that our poet had been mastered in using the irony as an arm of two blades, since he used it once upon time for entertainment, fun and joking as well as for criticism and reform in another, and for discretion, revenge and retaliation for times.

#### Introduction

All praise to Allah, and prayer and peace upon our prophet Mohammed and his household and companions all.

The new environment that the Abbasid Age witnessed and in its corners the poets lived, had left its so clear impact in the souls of the sensitive poets,

where the irony appeared as an obvious art in the stage of the cultural transformation which was the main reason that led to the publicity of the irony art.

It's from tributaries of irony what the Abbasid Age was characterized with luxury,

prosperity, publicity and spreading places of entertainment and staying up at night, as well as the poets were competing among them to make laugh and to versify poems of irony and they went on in their competing proficiently to make fun and laugh; and this what urged us to probe this beautiful art. As for selecting the poet, we dealt with one of the most famous poets of irony in the Abbasid Age or what was known by (Ages of the consecutive states), who was Abo Al-Hassan Bin Munair Bin Mufleh Al-Tarabulsi (died 548 H.) surnamed by Ein Al-Zaman, Mohathab Eldeen, well-known of Al-Raf'a(1), and the motivation behind studying this poet was what Ibn Hajah Al-Hamoui said: (If we reached the Section of Irony which is meant by seriousness, the poet Mohathab Eldeen Bin Munair Al-Tarabulsi was the leader of this tribulation, and the knight of this battle field).(2)

In this research paper, we have showed the concept of the irony and what related to it of the reason and motives, then clarified its importance in the poetry and moved to the methods that our poet Ibn Munair adopted in irony as we found it in varied formulae the poet resorted to them to produce his intended meanings, where in the personal irony the motive was humor and fun whereas the social irony was resorted to criticize the society and an attempt to reform it, while the political irony was against enemies and alike, and the result after study and research was identical with what Ibn Hajah Al-Hamoui said.

The appearance of the irony which tends to picking up defects and depicted and refuted them in a funny way in the Abbasid Age clearly to the time of Al-Jahdh and then some of the poets such as Bashar, Abi Nawas, Ibn Al-Roomy, Abi Al-Alaa and so on. The irony in the Abbasid Age had become a phenomenon deserves to be dealt with and to follow it as well as recognizing its poets who formulated to us their opinions and thoughts in ironical methods, as their irony included varied matters and dealt with several contradictions.

### The Concept of the Irony and its Importance

In defining irony, the opinions and definitions were varied in putting a certain concept for irony, where the sayings about it interfered and resembled, as each team put a definition they see appropriate, and formulate an idea find it approximate to what it intends. Some of them put irony in the circle of satire and others see it under the concept of humor, whereas the rest considered it as an independent art(3). In this place, I will deal with a division of these differences, and find for my paper a suitable definition coincide with the aspirations of the study and its significance. However, among these definitions what Dr. Qahtan Al-Tememi said: that ( the irony in the poetry is an expressive developed way, the poets used to criticize the political and social conditions, individual biographies and breach them in a

way refraining of insult and pure cursing as well as avoiding blasphemy and committing obscenity and bad saying)(4).

The irony was known as ( a type of mockery based on avoiding elaboration of the whole realistic meaning on the words and intimation by the style and delivering speech in contrary and focusing on a way in raising questions with manifestation of backwardness and saying something in another direction)(5). However, the relation of the satire with the irony and other arts would be that the irony is a means of satire, for what caused of pain in the self of the satired person, where the sign between irony and satire is a relation of part to all, as the irony didn't one day an independent poetic purpose of the satire, but it is a pattern in the satirical performance and developed with the development of the satire because it is among its instruments and part of it(6). It seems a strong and preventive arm the poet pulls to defend himself by his tongue, and from another hand it considers an attack art the poet resorts to it to take initiative and going a head in order to protect himself. In the relation of the irony with the humor they both meet in the material or way, in both of them we find laugh and mockery, but there is a difference in the intent and significance since the irony carries an obvious intended goal(7).

However, the ironical poet in his truth is a rebel and rejected to his reality, aims at changing for the best, and his genius appears in picking up defects and contradictions, as well as entering in the souls of the others and knowing their bottoms in addition to recognize their inner conflicts and detecting them, and here the irony lies more painfully and more sorrow in the soul of the satired person; which never disclose what the other don't know. There are in the same time artistic and psychological matters stand behind the poet's tendency to the irony work to formed a group of psychological factors that mostly come as a result to a struggle between the internal world of the poet and between an external power reject and resist it, and the struggle may reach its utmost degrees if the poet felt oppression and injustice- as occurred to our poet who we are contemplating his poetries (Ibn Munair Al-Tarabulsi)-; so it performs a healthy role in which a sort of compensation is achieved, it is also a useful means to escape from the concerns of life and its fatigues(8).

Furthermore, we find that among the poets who resorted to the irony in the intent of fun and laugh or to highlight the defects of the society or to breathe their problems, or of awareness of his literary responsibility, since he referred to the positions of the corruption and fawning, i.e., he aims to reform the society. There are also who dedicated to the political goals, and endeavored to put an end to rejected and unaccepted policies and exercises; and all this discloses that the irony is an evidence of the poet's awareness and it is among the features of the glorious poet. It was related of our poet the multitude of the satire and it was well-known for the ugliness of the tongue upon the ancient and modernized scholars and what accompanied this ugliness of difficulties and crises that stick to him till it was about to lose his life(9), so we see him he took another way for satire with less dangerous and damaging which was called by ( the white satire- in terms of colours- ) or ( the diplomatic satire- in terms of the present- ).

It seems that the environment in which the poet Ibn Munair lived in was in the top of the reasons that pushed him to adopt the art of the irony, where his reaction was opposite; as the external factors had extreme effect in directing the poetic direction of the poet, since the period the poet lived under the crises and wars, the humor and laugh which are the intent of the irony- mostly- prospers during the political, social and economic crises till it becomes a style of the confrontation styles to the lived reality or to escape from it. I say: the friction occurred among people, and the poets as the others are pushed by the spirit of competition and racing to the personal quarrels, and skills and verbal warfare; the irony is one of the ways that the poet resorts to defend himself or revenge the other party or to spread the spirit of the humor and fun, and this is what our poet Ibn Munair Al-Tarabulsi used in his verses, as the irony was present in different sides with different styles.

#### First Theme: The Irony and the humorous personality

It seems to me that this kind of the irony comes as a result to a conflict of the mates and the envy among them, and if the satire was among the features that the poet of Ibn Munair distinguished with, his satire never devoid of the humor and fun(10), and the reason behind this irony and personal quarrels is the competition in approaching to those of power and sultan, or to the purposes of fun and entertainment, and in the top of the persons who exposed to the irony of Ibn Munair and his satire was his opponent the poet Al-Qaisarani, as there were sending, answers and satire, they were competing in the manufacture of the poetry and Yaqoot Al-Hamoui resembled them by Jareer and Al-Farazdaq for the contradictions and events occurred between them(11).

However, our poet Ibn Munair used irony against his opponent which is one of the satire's kinds, and an example of this what had mentioned when Al-Qaisarani entered Damasscus while flocks of locusts were entering the city and devastated its plants and orchards as well as occurring works of looting and theft, since he functioned all these events in irony upon him a symbol of bad omen and resembled him with the personality of (Twais) which exemplified with bad omen(12), he said:

Oh, Twais of bad omen      Brought behind you a devastation

You came and the locusts spread      Everywhere attacked what on earth

The land of the plantsdeserted      After it was as the thistle of Al-Hasaka(13)

However, the poem started with the letter of call (Yah) which had come to attract the receptor's attention, as he clarified for us from the first glance what was meant from his words and who is the person that meant of the irony, as he called him by (Twais of bad omen), since he made him the source of the bad omen and its reason. The poet went to fix the forms of bad omen that caught Damasscus when this ominous person Al-Qaisarani arrived it- as he claimed- and how its condition had become worse and all this was due to the coming of Al-Qaisarani to this city which lost graces, as

he was like a poison if he entered the body of the human perished him, and said:

Oh, Aba Ka'ab if he landed himself      In a spot the blessing gone

You have a foot if cut then gathered      Under Ki wan destroyed its  
astronomy Its bad omen stronger than the poison      If entered in the  
poisonous body perished(14)

This uttering description in portraying that scene and the destruction devastated those places of the city and had become like a field of war ended with a tragic end. We observe here that the poet used the call once again addressing Al-Qaisarani (Aba Ka'ab) increasing in sarcasm and irony and used this nickname to rise up scorn and humiliation. The varied statement occurred and changing image transition gave the receptor a quantity of damage and destruction which caused by that – ominous- Al-Qaisarani, and undoubtedly these were exaggerations the poet adopted to give a poetic image on a truth by his meanings to convince the receptor with what he used of irony and sarcasm to Al-Qaisarani. The poem continues till the end to summon the meanings that portraying the bad omen of Al-Qaisarani, as if our poet Ibn Munair urges all people to scorn him and to leave him or not to deal with him(15). However, our poet Ibn Munair pasted with the poet Al-Qaisarani all kinds of defects and left for the receptor the judgement to what marked of, and this is our pledge our poet when he releases judgement he in the same time states serious pretexts to support his saying and to leave for the receptor the decision, but actually he lets him disable towards this ironical style enhanced by proofs and evidences, since the receptor doesn't have just to approve what the poet proved. Furthermore, Abi Nazar Al-Nahwi, who was known by (King of the Grammarians) also had a share of Ibn Munair's irony when he wrote to some judges the utterance of (Al-A'sawi) that Ibn Munair saw it stranger and he said ironical verses about Abi Nazar and his knowledge and denouncing this abnormal measurement:

Oh, the king of the grammar and Alha'a      In spelling it was strange

Your measurement which this is      made things that have syntax

And said that the sheikh stood      Upon the kings if they entered a village  
corrupted(16)

In these verses, there is a clear irony towards Abi Nazar Al-Nahwi for his measurement this way and his use of the utterance (Al-A'sawi) and how Aba Nazar used this strange or abnormal measurement of such word and affected the syntax and by his doing so he went further of what the previous and ancient grammarians of Arabic language agreed upon. He reminded him of what he distinguished himself by (King of the Grammarians), and quoted from the holly Qur'an the following Ayah: ((If the kings entered a village corrupted it)), and our poet succeeded in his irony and sarcasm. Our poet Ibn Munair functioned this Qur'anic quotation in a way achieves his goal to humiliate and scorn who called himself by (King of the Grammarians), as this quotation gave a decoration to his speech and honoring to the status of Ibn Munair as well as gave a second spirit and added a vitality to the intended meaning(17), increasing to this the Qur'anic

Ayah is of absolute significance and reference, where our poet wanted to make meaning which used in his poetry of absolute significance too. The ability of Ibn Munair was clear in producing meanings of the irony and sarcasm according to what he intends to do and this is so clear in his humor to the (King of the Grammarians), when a cat scratched him and said:

I blamed the cat of Ibn Munair      And said I replied without  
righteousness

I injured a hand used for dew      And giving gifts and beating  
necks

The cat said to me be aware      Wouldn't cats enemy of the  
dogs?(18) .

The reader to the first two verses find for the first glance the merit of the praise clearly, but when he accomplishes the reading of the third verse, observes a linguistic displacement and a turning insignificance, where the poet turns over the praise to the satire and adopts the irony, and this linguistic displacement was conducted by the formula of a dialogue made between him and a cat, as the element of the ( turning and surprise is itself makes self laughs and urges the irony in this kind of satire)(19). This dialogue has come in a well-known language and with a clear protest in the society about the enmity between dogs and cats and brought to us this fluent cat which has the language of the protest, making dialogue and conviction?! The dialogue is based on that one of them says something and the other replies him and (it is preferable to be briefly with easy and soft utterances either in one verse, in verses or in one sentence)(20), and spreading a dialogue that makes poetry ba story could be imagined and helps in highlighting the ironical meaning that the poet wants. The poet here is the narrator where he alone conveys what occurred, and did not exit the language of the discourse from his hands and with he portrays the events and record them.

However, when we complete reading the third verse the irony seems to us clear and evident, since the explanation of what stated in the second verse of features were intended to be opposite, as that hand- in the fact of the matter- wasn't generous and bounty moreover it was bearer of the sword and cutting for necks, and the meaning was entirely contrast, it was then stingy, coward and daunt, and he mentioned the hand as a nickname to its owner as he stated part and he meant the whole, where the man not but mere a stingy and coward. He also said in satire the judge Aba Al-Fatih Mohammed Bin Hebatallah Al-Tememi known by Ibn Al-Laban and he directed to him a strong satire and described him as a foolish and draw for him a humorous image and dismantled him from the features of the judicature (21).

He is a judge as you say but      He hasn't a sign of the judicature  
His aunt fills the space over him      Above the thin and small face  
And on her images that never      Gathered in ugliness and  
rubbish(22).

He started his saying by- he is a judge as you say- which has a reference of previous deny and refusal- and he is an alleged man who didn't possess from the judicature just the Eimamah (cover of the head) and towards that Eimamah a little face as a sign for the humiliation and scorn. The big Eimamah is a claim that he is a great, whereas the little face is a nickname of the thinness of the body and its weakness- it is the truth of the judge, since the Eimamah is the symbol of decoration for a large allegation and the face for the ugly fact. He said in (43) verses on the judge's Eimamah started with the word (By which)(23), and said:

By which Qabeel buried Habeel      And after him we won the  
contrition(24)

This repetition associated with the style of the determination to establish the idea and to fix the meaning in the mind of the receptor, and it seems to me that this repetition is close to the narrative. However, our poet went on in imagination to those who deny those things and information that stated in mentioning embroidery of the Eimamah, where he initiated to present the answer to those who asked him, and the evidence on the denied, and said:

Do not say: how could she steadfastness      Above a head lighter than  
whirlpool

Without a pretext that the earth carry from it      Who has from his two horns  
a pillar(25)

He increased in his irony when he judged that the judge has a small head and two big ears resemble to the two horns above them he carries the Eimamah (cover of the head) that bore the images of the human history and that contrary image appeared between the head and the Eimamah and its size. He also went on emphasizing and deciding that imagined image in ourselves and in our minds, where he disclosed his vision for this judge who described him as a foolish who didn't know anything of the judicature, and said:

A foolish if said in a country      He landed in the land of the Seyamah

He was in Banyais spending time      In destiny he issues his  
judgments(26).

Ibn Munair continues in irony from the judge and he exposed to the moral and physical features and to breach him by different styles and images which some of them are accepted or refused by the society, moreover using the names of the Holy Qur'an and emphasizing his opinions by more repetition of the utterances, styles and pronouns of deny, call and negation(27). This poetic quantity presents for it a quantity of the ironical images and its patterns and variety of more displacements as well as a tendency to surprise the receptor or hearer from this uttering mobilization and artistic variety and historical survey in addition to the narrative, and those historical and spatial transitions and variety of the images and all these only to increase and approve in our minds what he wants to reach it. In reality, the laugh and smile aren't separated us as we are reading this poem that exceeded (130) verses, which is the longest of the poems in Ibn

Munair's Diwan (poetic collection) as was reached to us by Dr. Omar Tadmri who verified his Diwan(28). Among those who caught with his irony was head of the honorable, when he came to him to demand a boy named (Sadaqah), he answered him immediately, saying:

Oh, that came to us theft him      With a burnt mohja

Your grandfather not dared to      Take you from us as a charity(29)

However, when the head of the honorable heard his saying came back(30).

In producing this ironical meaning a summon to a prophetic legacy, since the Prophet- peace and prayer be upon him- didn't accept charity, so who was from the honorables or from this gracious dynasty didn't accept charity that given to him, and here the poet resorted to the pun to get rid of this situation, where the punned meaning in (Sadaqah) which is the name of the beloved-the boy- and the second meaning is the relation to the poor(31). This variety and those transitions between the physical and spiritual features return in our minds what the previous famous Abbasid poet Ibn Al-Roomy did of the investigation and digression to defeat his opponents and those who directed to them his arrows of satire till he made them a center for irony and humor, and functioning words to refer to the humiliation, scorn and sarcasm.

### Second Theme: The Social and Critical Irony

The irony is a tool of purification for the society from defects and slips by the way of the investigation and auditing then work to get rid these defects, where the poet in this situation like the doctor who diagnoses the disease and endeavors to treat, and undoubtedly Ibn Munair's psychology and temper were the first basis that on which he built his irony with recognizing the role of the environment in forming the personality of our poet. Thus, it cannot consider the irony as an individual goal separated from the society but it is a tool for purification to the society from some negatives in it, where the irony is a serious work even it linked to the laugh and humor and exciting laugh as an active element in motivating people to the goal much more the laugh, as the irony is not a goal in itself, but a means used by the man of letter to reach into an utmost and noble aim than mere laugh, Al-Mazzini said: (the ironical person, when he sometimes deals with the comics, jokes and makes irony towards people, this irony is hidden with seriousness and he does not intend to make humor in itself)(32), and this was Ibn Munair intended in some of his poetry, and among the samples of this social irony what caught (sons of Sakrah)who were working in the science of the medicine and were famous of it, and he said in them:

Treated in opinion of the boy      And not be close to sons of Sakrah

In every house they have a funeral      And every land they have a cemetery(33).

Here, the irony is clear with utterances close to be popular; where they are verses easy to be articulated, they also have a musical buzz approximate to the soul, when he made sons of Sakrah an axis for sorrow and callers for



death and disease but not for healing or medicine, as he denied from them the medicine and increased in that they were a reason for illness and death. Among the social ironies also what Ibn Munair said in the people of Damasscus that known by (Al-Tataria)

I casted the shadows of Levant    On the shadows of Al-Mushtahri

I stabbed them and led the news                      That have the effect with them(34).

Here, the poet criticizes the groups from (people of Levant and people of Halaq), then he moved to mention (the air and water), after that to mention (their habits and minds). These verses included people and investigated their habits and life and focused on the facts of their selves, where he described them mockingly and denouncing their status and conditions as he said everything about them till other people felt with disgraceful towards them and they themselves felt of disappointment and frustration, since Ibn Hajah Al-Hamawi described this poem and said: ( Its humor that was intended to be serious it was unattainable goal, and a way not trodden by anyone else)(35).

His bread made of corn Faked it and seemed a small(36)

Ibn Munair stands about the stinginess and the stingy since it is an individual and social disease, which a rich material for the irony upon the poets(37), where the poets detest stinginess and its people; because it in contrary of their ambitions and hopes, since the poets- for a large extent- ask for gifts and hope to get rewards in return to their poetry and their situations; therefore the stinginess and the stingy are in a servile and blameworthy upon the poets till they had become attacking them and mocking them urging people to get gifts from them. Therefore, our poet had become mocking the small size of a bread of that stingy and I see that the stingy is the baker himself-as the verses refer to- where he started to describe a bread as the corn in size, then he described how that stingy was afraid on his corn, so he used words as if bear the reference of the strong keenness and fear on it, moreover he doubted in the –first verse- that it was smaller than the corn itself and went on to present evidences on his saying about this small bread made of corn.

The significance of the minimization in these verses granted the receptor a clear image of the amount of the stinginess that this man undertakes and his intense hanging with dinar and life, and our poet went on presenting evidences seen by eye to convince us the truth of what he said and to prove that this stingy man was extremely going on stinginess to utmost his conditions providing us with an image full with sarcasm and mockery and it was for the exaggeration a clear effect in manifesting the feature of the stinginess and highlighted it in its utmost degrees and states and to add an atmosphere of psychological and ironical fun upon the reader towards this exaggeration in stinginess, and close to that individual state we move to the collective state that carries the meaning of the irony too of what our poet said in the right of the rich:

Oh, you the full of the bottoms    Must be hunger to bridle you

Do not tempt by the eternity                      There are still stay up who  
slept(38).

Those two verses is the end of Ibn Munair's poem in describing the judge Al-A'zz Ibn Al-Laban and his Eimamah (cover put on the head), since the verses begin with excluded call for the full of bottoms- i.e., the rich- where the maximization of the bottom is a sign of too much eating and drinking, and this is occurring to those their money and fortune increased, so he nicknamed the full of the bottoms to what he meant of the rich and owners of the fortunes and money. This verbal transition and moral drift that created by the letter of the call envisages a new beginning for another intent the poet wanted, since he intended irony from the first glance by saying (full of the bottoms) which is an image familiar in the society, but in the sometimes is a reason for irony and sarcasm. I claim that these verses came as an application and conformity for one of the rhetorical arts known by (the humor that is intended to be seriousness), where our poet Ibn Munair was known of creative in this rhetorical art, and he was (the leader of this art, and a knight in the battle field)(39). He had a poem proud of himself, and complain the time and its people of the envious persons, which was among his most beautiful poetry, he says:

For Allah my knowledge of the time and its people    A sin of the virtue  
to be complete

Oh, my mercy to the envious that they are    Knocking to the hopes a  
closed door(40)

The poet Ibn Munair portrayed in this situation the customs of people and their treason, and talked about the friends and their fluctuation after he had bitterness from the sons of his time(41), then he moved to the envious and mentioned the time and its people where he mentioned their bad habits and customs and their exaggeration in envy and in hating him and how they mastered in treat him badly and tempting the hearts of the princes against him till the country became hate and refuse him, but he didn't defeat and went on mocking them in his poetry. It seemed to me that the last line of the verse showed the meaning of the lament regret(42), and this utterance made the highest degree of the mockery and irony against opponents and envious people since he made them a place for a mercy and compassion because they didn't get their goals and he increased this intended meaning in the second line when they knocked closed doors, i.e., they didn't get what they wanted in defeating and getting rid of him.

### Third Theme: The Political Irony

Among the irony images and its arts what was of the political nature, and the poet Ibn Munair increased these images, but in return brought to him what of dire consequences, where it raised against him the ire of many state men and increased in their enmity and discontent and tried to get rid of him till he was about to be jailed and killed more than once, and it seems that this was the reason behind his escaping from one place to another many times and couldn't reside in one town(43), and I see that among those results were an increase of the satire in his poetry till he was described as of

much satire and ugly of tongue(44). The political irony varied upon him to include those of the power and sultan as the Mujair of the state, and said:

Oh, that riding didn't offer      Houses on Jeroon with humiliation  
to intend

Formed that said to Mobeereldeen      Who was his Mujair  
allegedly the face of the fact

Got Christian upon the time and the plague      Was waiting and it  
mustn't a day to become a Jewish.

The meanings of the irony are coming one by one where he play with the letter of the name of Mujair Eldeen and turned over into Mubeer Eldeen, to make its meaning as: perished to increase in perishing people(45), and this is among the arts that our poet was recognized with, as he changed the positive significance of the name to the contrary, and when we reached to the Mayor of Damasscus Al-Warshkeen, we will see the irony in its highest images, in Al-Tarabulsi saying:

Be easy everywhere it is bumpy      From my custom in the beard of Al-  
Warshkeen

His beard I didn't see its curls      Just I remembered the hole of boney

Oh, Warshkeen, who is picking up      By clip of the figs to ugliness of  
plague(46)

However, the image and the meanings in these verses drew its basis the words, it is then an image irony, depended on amplification or cartoon painting(47), where it included the physical and creating features such as (beard, face, mouth, head and two ears) with moral features like (betrayal, stingy, indiscretion and assault...), the collecting of these physical and moral features in this satired person and to put them in the pattern of the scorn and blasphemy; to produce from them meanings of the irony and significances of the humiliation and scorn and to make laugh prevailing with them and he ended with mentioning the redden of his skin(48) who made it as a defect to complete the image of the irony. Among the ways that Ibn Munair used was the irony from the enemies, since he functioned a division of his poetry in mentioning enemies and stood on their actual disadvantages or that he made himself, and it seemed clear in weaving his meanings, where his intent behind this all was the sarcasm, scorn and marked them with the mockery and humiliation, and this was prominent in his description to (Al-Prince) who was one of the French leaders famous with knighthood and strength. In another poem when Noor Eldeen Zanki defeated Al-Prince and carried his head to Aleppo(49),

And irrigates Al-Prince as he filled him humiliation      Getting rid of  
him and his treason

Walking with the spear and his head hangs      On the day of fight  
defeated his desires(50).

However, the meanings of the irony are crowding in this man when he resembled him with the walking animal till it received its destiny of

slaughtering, and pulling the human from his nose is the highest images of the scorn and humiliation. We see in this position how the poet was able to turn over the image completely, since he moved an image of that victorious leader and had the order and decision to a walking animal brought to be slaughtered and didn't have to defend itself and what in that image of the significance of scorn and humiliation with a clear intended irony against the most powerful enemy. Ibn Munair said praising Emad Eldeen Zanki mentioning the destiny of his enemies:

You see the enemies from his prestige      Resorting to valleys  
 If they caught with his fire      Becoming as fried meat of  
 Kababah  
 Describing living if your enemies      Grown under the sand(51)

In these three lines of verse Ibn Munair portrayed the condition of the enemies totally, as they were either afraid, defeated or escaping and burnt with the strength of the attacks and bangs and without any trace for them. I find myself stand at the rhyme and find it the axis of the irony, where in the second line I stand at the word (Kababah) and see it in its intended meaning in the top of the mockery and irony since the word (Kabab) upon Arabs is: the grilled meat after it put on the embers(52).

It's known here how an image of the enemies had shown and become as they were described in his verses as well as their condition they reached as the dough in the hands of the praised and the fire of his continuous attacks caught them with strong bangs in metonymy of humiliating and scorning them, and we now – in our time in terms of the present- if we wanted to describe a human that he has become Kabab; since we want to mean that he has become without a determination and disable to do things, whereas the word sand- a rhyme of the second line- is then a metonymy of their perish and from humiliation they have become as the sand and this is among the meanings that Arab recognized and used.

### Results of the Research

After the research paper has dealt with the irony in Ibn Munair Al-Tarabulsi's poetry, several results are deduced as follows:

- 1.The art of the satire is one of the most famous poetic arts in Ibn Munair Al-Tarabulsi's Diwan (The poetic collection), and undoubtedly that the irony is one of the windows that we overlook to the art of the satire, and this was for an intended goal.
- 2.The irony upon our poet has come on kinds: personal humorous irony for fun and joking, social critical irony as a means for purification of the society and reform it as well as political irony for revenge and retaliation.
- 3.Multiplying of the persons that had got Ibn Munair's irony, as they were of different society characters and its varied categories as well as men of the state and the enemies too.

4.The poet resorted to establishing the pretext and presenting evidence to what he mentioned of ideas, images and meanings, he was proving what he said and intended to convince the receptor.

5.Ibn Munair had got of the reasons for superiority and success in portraying the ironical images and situation that made him in the forefront of the poets of irony in his age or at all literary ages.

6.It's appeared to us the superiority of the poet in the field of irony when he took us to the senior poets of this art such as Bashar Bin Bord, Abi Nawas, Ibn Al-Roomy and so on, and painted cartoon images and verbal derivations.

7.Undoubtedly, the creativity in satire was more with the poets, but the creativity in irony was less, but our poet was creative in the art of irony, and was unique in it comparing with the poet of his Age, and he engraved his name as one of the most important poets of irony in our poetic heritage.

8.His poetry has come as an actual application for the art of ( the humor which is meant seriousness), and he is really: ( the leader of this rein and the knight of this field).

#### The Margins

(1)See in the translation, for example: Khreda Al-Qaser: 2/230-235, Wafyat Al-A'yan: 1/156-160, and Maslak Al-Abssar: 15/683-691.

(2)Khazant Al-Adab: 1/234.

(3)See: Hasad Al-Hasheem: 403-404, Jeha Al-Dhahik and Al-Mudhhik : 22.

(4)The Trends of the Satire in the Third Hijric Century: 356.

(5)The Literary Lexicography : 138.

(6)See: The Trendsof the Satire in the Third Hijric Century: 12.

(7)See: The Irony in the Arabic Literature:10.

(8)See: The Humorous Literature:20

(9)See: Al-Diwan: 55.

(10)See: Al-Diwan: 55, and Ibn Munair, His Life and Poetry: 220.

(11)See: Al-Diwan: 35, and The Lexicography of the Men of Letters: 19/46, and Wafyat Al-A'yan: 1/156, and The Start and the End: 12/149, and Maslak Al-Abssar: 19/20-21.

(12)The Arab say: (More Ominous than Twais) it is exemplified for bad omen, See: Majm'a Al-Amthal: 1/258, and Al-Mustaqsi from Amthal Al-Arab: 1/109-110.

(13)Al-Diwan: 93-94.

(14)Al-Diwan: 94.

- (15)See: Al-Diwan: 95.
- (16)Al-Diwan: 185, and the third line of verse has a quotation from Surat Al-Nahal, Ayah:34.
- (17)See: Ibn Munair Al-Tarabulsi, His life and Poetry: 219.
- (18)Al-Diwan: 174.
- (19)The Trends of the Satire in the Third Hijric Century: 369.
- (20)Tahreer Al-Tahbeer:59.
- (21)Ibn Munair Poetry: 26.
- (22)Al-Diwan: 105.
- (23)Al-Diwan: 39.
- (24)Al-Diwan: 105-106 .
- (25)Ibid: 108.
- (26)Ibid: 108
- (27)Ibid: 109-112.
- (28)Ibid:39-40.
- (29)Al-Diwan: 179.
- (30)See: Thamarat Al-Awraq: 2/224-225, and Al-Diwan: 56.
- (31)See: Nafahat Al-Azhar on the Nasamat Al-Ashhar: 194, and Al-Diwan: 56.
- (32)Hasad Al-Hasheem: 309.
- (33)Al-Diwan: 188.
- (34)Ibid: 211.
- (35)Khazant Al-A'dab: 1/327.
- (36)Al-Diwan: 159.
- (37)See: The Trends of the Satire in the Third Hijric Century: 34.
- (38)Al-Diwan: 112.
- (39)Khazant Al-A'dab: 1/182, See: Al-Diwan: 27.
- (40)Al-Diwan: 97-98.
- (41)See: The Arabic Literature from the Decline to the Prosperity: 50.
- (42)See: Philology and the Secret of Arabic Language: 241.
- (43)See: Khreda Al-Asser (Section of Al-Sham): 1/77-78, and Al-Diwan:32, and Ibn Munair, His Life and Poetry: 23.
- (44)See: Wafyat Al-A'yan: 1/159, Masalik Al-Abssar : 15/684, and Al-Wafi in Al-Wafyat: 8/125.

- (45)See: Lessan Al-Arab: 4/86.
- (46)Al-Diwan: 119-120.
- (47)See: The Movement of the Renewal in the Abbasid Poetry: 133, and The Trends of the Satire in the Third Hijric Century: 360.
- (48)See: The Complement of the Arabic Lexicographies: 11/117.
- (49)See: Ibid: 1/56-57.
- (50)Al-Diwan: 237.
- (51)Ibid: 231.
- (52)See: The Basis of the Rehtorics: 2/117, and Taj Al-A'rous: 4/98.
- (53)See: Al-Mohkim and Al-Muheet Al-A'dham: 9/310, and Lessan Al-Arab: 4/415, and Taj Al-A'rous: 38/333.

### **References**

- Ibn Munair Al-Tarabulsi His life and Poetry, Dr. Mohammed Subhi Abo Hussein, Dar Mohammed Dandies for Publication, Jordan, 1<sup>st</sup> ed. 2007 AD.
- The Trends of the Satire in the Third Hijric Century, Dr. Qahtan Rasheed Al-Tememi, Dar Al-Maisarah, Beirut, Lebanon, ed. 1979.
- The Literature of the Successive States, Dr. Sami Yousif Abo Zaid, Dar Al-Maisarah for Publication, Jordan, 1<sup>st</sup> ed. 1433 H. , 2012 AD.
- Our Laughter Literature, Abdulghani Al-utari, Dar Al-Basha'r for Printing and Publication, Damasscus, Syria, 3<sup>rd</sup> ed. 1994.
- Taj Al-A'rous from Jawaher Al-Qamous, Mohammed Bin Abdulrazaq Al-Zubaidi, Verified by a group of the verifiers, Dar Al-Hidaya.
- The Movement of the Renewal in the Abbasid Poetry , Dr. Mohammed Abdulazeez Al-Mowafi, Dar Ghareeb for Printing, Cairo, 2007 AD.
- Hasad Al-Hasheem, Ibrahim Abdulqader Al-Mazni, Egyptian Authority for Book, Cairo, 1999.
- Khreda Al-A'ser and Jaredat Al-A'ser, Emad Eldeen Al-A'sfahani, Verified by: Shukri Faisal, Hashemat Printing House, Damasscus, 1968 AD.
- Khezanat Al-A'dab and Ghayat Al-Arab, Ibn Hajah Al-Hamoui, Verified by: Issam She'too, Dar and Library of Al-Hilal, Beirut, 2004 AD.
- Ibn Munair Al-Tarabulsi's Diwan (died 548 H. ), Verified by Dr. Omar Abduslam Tadmri, Al-A'seryah Bookshop, 1<sup>st</sup> ed. 2005 AD.
- The Irony in Al-Mazini's Literature, Dr. Hamid Abid Al-Hawal, Egyptian Authority for Book, Cairo, 1982.
- The Irony in the Arabic Literature, Dr. N'aman Mohammed Ameen Taha, Dar Al-Tawfeeqyah, Cairo, 1979 AD.

Ibn Munair Al-Tarabulsi's Poetry, Verified by: Dr. Saud Mahmood Al-Jaber, Dar Al-Qalam, Kuwait, 1<sup>st</sup> ed. 1982 AD.

The Humor and the Laugh , A New Vision, Dr. Shaker Abdulhameed, World of the Knowledge, Kuwait, 2003 AD.

Al-Rawdhtayain in Akbar of Aldawltain, Shehab Eldeen Abdulrahman well-known by Abi Shamah, Verified by: Ibrahim Al-Zbeeq, Al-Resalah Foundation, Beirut, 1997 AD.

Lessan Al-Arab, Jamal Eldeen Ibn Mandhour Al-Ansari, Dar Sader, Beirut, 3<sup>rd</sup> ed. 1414 H.

Wafyat Al-A'yan, Shams Eldeen Ahmed Bin Mohammed Bin Khalkan, Verified by: Eshan Abbas, Dar Sader, Beirut, 1990 AD.