



## THE OTHER IN AHMED MATAR'S POETRY

HASHIM HAMID HAMOODI

Assistant Lecturer

Basrah & Arab Gulf studies Centre - The University of Basrah

hashmhameed13@gmail.com

### Abstract

*This examination expects to survey and researches the job and capacity of humour in Ahmed Matar's verse pragma-elaborately. Besides, it endeavors to distinguish the ways and strategies in which he utilizes humor adversely. As it were, he utilizes techniques of humor or kidding so as to mock the socio-political circumstance on account of Iraq. In this manner, he creates worthiness and compassion with respect to the crowd. The focal point of this study is worried about verbal joke, which is created by methods for language or text. Also, the examination hypothesizes that there is no unmistakable cut among humor types classifications that is the classes may exchange and converge in a couple of cases. Of the elaborate figures introduced in this examination is mockery, irony, embellishment, correlation, and mockery.*

### INTRODUCTION:

This examination is an endeavor to manage systems of humor in Ahmed's Matar verse. Since pragmatics and stylistics are interrelated, particularly, in verse (Nofal, 2011), it is needed to manage both disciplines while moving toward a poem. It isn't muddled that the complex figures, which are utilized in the corpus have down to earth suggestions. In this point of view, the current paper plans to discover how "methodologies of humor" are reflected and showed in Matar's poetry. More explicitly, the investigation focuses on:

- A. Showing the pragma-expressive gadgets of humor, which are used by Ahmed Matar.
- B. Evaluating the impact of such use.
- C. Finding the most well-known procedures.

Considering the previously mentioned points, it is guessed that :

- A. Ahmed Matar vigorously depends on techniques of humor to pass on his message, the message of joke and analysis;
- B. The purposefully uses humor-he focuses on, both, engaging and deriding the general population.
- C. The most widely recognized techniques are : incongruity, embellishment, and mockery To achieve the points of the examination and test its speculations, the following techniques are embraced :
  - A. Exploring the writing on humor and pragmatics;



B. Developing a model for dissecting the corpus;

C. Conducting a pragma-expressive subjective strategy for investigation of some haphazardly extricates browsed Ahmed's Matar verse;

D. Discussing the consequences of investigation, anyway the conversation is finished inside the investigation that is no different heading is committed for conversation.

Finally, it merits referencing that the interpretation of the corpus is made by the the researcher himself.

### **Literature Review:**

- DEFENTION OF HUMOR:::

Humor has been embraced from various controls : brain science, human science and phonetics. In fact, there is no agreement on a meaning of humor and humor classifications. Phonetically, it is seen that humor and pragmatics are interdisciplinary. Hence, humor is characterized by Martin (2007) as " including the correspondence of different, incomprehensible implications". This reason prompts a " positive intellectual or emotional reaction from audience members" (Crawford,1994).While the Oxford Online English Dictionary characterizes humor as" the staff of seeing what is ridiculous or interesting, or of communicating it in discourse, composing, or other arrangement; jocose creative mind or treatment of a subject". In the equivalent setting, Unger,(1996) has characterized humor as the crowd's perceptual reaction .as it were if the listeners discover the upgrade amusing, consequently, it is ordered as humors. This view clarifies the effect of humor on the crowd.

Likewise, Lin-quiong (2007)asserts that a lesser level of significance between the expressions shows the suddenness of the reaction expression, which alludes to the method of the silly impact creation. He (in the same place ) includes that humor is socially allowed infringement of social standards. Thusly, the connection among culture and humor isn't muddled; in any case, it shifts from culture to culture. Thus, it is seen that humor is, in any case, an impression of culture. In this regard, Alford and Alford (1981: 162 ) call attention to that " no general public was accounted for to be without humor". Notwithstanding, entertaining correspondence, unquestionably, perceived as being various because of culture , race , sex, or the experience to utilize humor.

### **Categories of Humour**

Despite the fact that humor is a fascinating subject that has pulled in language specialists to represent, there is no arrangement upon the characterization of a wide range of humor. The examination doesn't include all amusing occasions in the corpus. Martinetal (2003) characterizes humor into positive and negative ; they are sub characterized into: self-improving humour,affiliative humor , pointless humor, and forceful humor. So also, Sala et al (2002)characterize humor into positive and negative features; nonetheless, they include an

overall sort, which is neither positive nor negative. That is a general sort, which takes after "garbled" humor as far as disregarding the listener's desires. As such the number and sorts of classes of humor fluctuate appropriately. For example, Catanescu and Tom(2001) refer to seven sorts of humor, for example, correlation, embellishment, embodiment, play on words, mockery, outlandishness, and shock. Though, Alden et al. (1993) represents two sorts: ambiguity, and incongruity resolution. Moreover, it is contended that incongruity is viewed as one of the techniques that produces humor; notwithstanding, not all unexpected expressions make Humorous effect. This view is profoundly kept up by Partington(2006,2007) and Attardo(2001).

### **2.1 Pragmatics and Humor:**

Gem (1985 :240) characterizes pragmatics as " the investigation of language from the perspective of clients, particularly of the decisions they make, the imperatives they experience in utilizing language in social cooperation and the impacts their utilization of language has on different members in the demonstration of correspondence." While, Leech (1983) groups pragmatics space into two sub-branches: pragma-etymology and socio-pragmatics. On accomplishing effective correspondence, he hypothesizes that a speaker needs to settle on educated choices on both pragma-etymological and sociopragmatic aspects.

In like manner, Fromkin et al (2003:595) keep up that discourse act is " the activity or aim that a speaker achieves when utilizing language in setting, the importance of which is construed by listeners ". Therefore, three components are to be examined while drawing nearer realistic exploration. They are: speaker, listener, and setting. In the equivalent setting, Verschueren (1999) indicates to four variables as elements of the open setting: language clients: utterer and translator; introduced as focal points in setting. Thus, those elements empower us in molding which means. All things considered, Raskin (1985:109) centers around the oppositeness in this subject whereby he alludes to sharp differentiation between genuine and unreal situations. He (ibid) shows three subtypes: real versus non-real, a typical restricted to an anomalous, and conceivable circumstance differentiated to improbable circumstance. In this way, Linqiong(2007) opines that unconformity between these expressions results in the surprise of the reaction articulation, which is actually how the funny impact is delivered. Also, it is seen that abusing Gricean maxims, nearly, prompts entertaining circumstance.

In a similar vein, Grice (1975 : 53) declares that speakers and listeners share an agreeable principle (CP). This guideline empowers listeners to comprehend the speaker's articulations, else, they will be deceived.

Precipitously, this unconformity between members causes hilarious

impact. Essentially, Dynel (2008) proposes that humor doesn't adjust to the agreeable guideline and it's proverbs. Attributable to this reason, it is contended that humor is socially allowed infringement of social norms. Additionally, Cutting (2000) considers humor to be "

spurning ", in a sense, etymological humor that emerges out of the pragmatics of the situational setting as opposed to through recounting to amusing stories or utilizing clever or parodic voices. In this manner, the setting of the circumstance, at last ,decides the chance of making humors impact in the given information .

## 2.1 Strategies of Humor

As a rule, it is accounted for that utilizing humor in composed talk is unique in relation to spoken talk. That is the systems utilized are not comparative. For example, humor in spoken talk appears simple to be seen by the beneficiaries; nonetheless, it is difficult for perusers .

Obviously, this is because of the mode of correspondence, whereby face to face talking, nearly, sooner to be perceived than the class of composing . In this regard, it is seen that extra-etymological methods may add to passing on diverting impacts, for example, outward appearances, motions, and the manner of speaking .

Paradoxically, on moving toward systems of humor in composed talk, it is needed to think about the entire setting of the articulation. In a sense, an analyst should relate the provocateurs that bring about humors impact, regardless of whether sarcastic, amusing, or deriding hints . All the more explicitly, on account of Ahmed Matar's verse, it is seen that his verse is essentially portrayed by joke, mockery, misrepresentation ,also, correlation. Accordingly, the investigation targets recognizing and breaking down the down to business highlights of the above procedures all through chose removes from Ahmed Matar's verse .

## .3 Model of Analysis

Since the sign of Ahmed Matar's verse is mockery (Ghunaim, 1998 :10 ), the examination means to seek after and explore the entire signs of joke, which are shrouded in a wide range of humor in the corpus. Basically, the artist utilizes embellishment ,comparison, metaphor, irony and mockery to explain the feeling of joke all through his sonnets. Nonetheless, it appears to be that Matar, intensely encroaches on procedures of humor to communicate his sharpness through utilizing immediate or roundabout discourse acts. Thus, the investigation embraces a mixed model depending ,mainly, on Martin et al, (2003) to investigate the entire possibilities of the artist, however. Regarding humor, they for the most part keep up that humor falls in two significant classes as either sure or negative in type. Positive is grouped into self-improving humor and affiliative humour. Whereas, negative is separated into foolish humor and forceful humor. Due to the pessimism of the writer in utilizing humor all through his verse, the study, purposefully investigates the idea of negative humour in the data. In a sense, the poet purposefully conveys both pointless and aggressive humour in order to represent upsetting and basic situations. With respect to pointless humor, it is normally coordinated at the speaker/creator himself. While for forceful humor, it is coordinated to listeners or perusers ( Martin et al., 2003 ).

Energy alludes to the positive expectation of the essayist or speaker where it plans to misrepresent closeness, solidarity, amusement, companionship and so forth... Thus, positive humor plans to dissolve the freeze of correspondence. Then again, negative humor includes a negative aim of analysis, ridiculing, lack of consideration, hostility and so forth (see Crawford,1994).It merits referencing that the examination receives a subjective pragmatic-complex strategy in moving toward the corpus in order to investigate the fundamental characteristics of the writer, particularly the language of Ahmed Matar is shifty and precarious.

### 3.1 Exaggeration

As per the Oxford Online Dictionary, exaggeration can be characterized as " an announcement or portrayal that causes something to appear to be bigger, more regrettable or more significant than it truly is; it would be an embellishment to let's assume I knew her well-I just met her twice".It is noticed that embellishment what's more, exaggeration are exchangeable. Subsequently, Van Dijk (2006d:73) (hypothesizes that exaggeration is a semantic expository gadget that is suggested for very improving, exaggerating, and overstating importance to increment sway or to stand out, for example, " the bomb assault at the World Trade Center, in which just a couple of individuals passed on, or other, conceivable psychological oppressor assault, are contrasted and an atomic holocaust .

### 3.2 Metaphor

A similitude is one of the tropes, a gadget by which a creator turns, or turns, the significance of a word. For instance, Wordsworth composed allegorically when he said of England that " she is a fen of stale waters." (Harry Shaw, 1976: 171).Pragmatically, it is contended that representation is a semantic powerful gadget, which is profoundly utilized by artists to feature, condemn, and remark on a particular part of a wonder (Lakoff and Johnson,1980:10).It is seen that representation is essential, not fringe to language and understanding.Likewise, (on the same page) express that allegory is "unavoidable in regular daily existence, not simply in language however, in thought and action.Our common theoretical framework, as far as which we both think and act, is essentially figuratively in nature ."

### 3.3 Sarcasm

It is practically evident that mockery is one of the powerful methods, which is usually utilized by speakers or authors to show mockery.It isn't uncomfortable to perceive mockery in a given articulation since it passes on something paltry or silly yet taunting. As indicated by Harry Shaw " ,( 241 :1976) mockery is a type of incongruity; severe and frequently brutal scorn .

Mockery comprises of jeering or cutting comments; it is consistently close to home, continually sneering, and consistently proposed to hurt." Byron's remark on Robert Southery, another English writer, is loaded up with snide comments, for example,

He originally sank to the base like his work ,

However, before long rose to the surface-such as himself ;

For all undermined things are floated like stops ,

By their own rottenness . . . .

Seen semantically, on counseling the Macmillan English Word reference (2007), mockery is characterized as " the action of saying or composing something contrary to what you mean, or of talking in a way expected to cause another person to feel dumb or give them that you are angry". As such, mockery is viewed as a backhanded discourse act in which speakers pass on their messages verifiably .

### 3.4 Irony

Grice (1975 ) proposes that incongruity is a type of nonliteral language in which the speaker implies more than what is said. In this position, Sperber also, Wilson ( 1992: 54) keep up that a verbal incongruity is a figure of speech wherein the non-literal importance is something contrary to the exacting significance: " Irony is the figure used to pass on something contrary to what is said : in incongruity, the words are not taken in their essential exacting sense" ( on the same page .( So also, Grice (1975 : 53 ) declares that the ironist intentionally mocks the sayings of honesty, involving something contrary to what was actually said. It is noticed that the significant contrast between Grice's definition and the traditional definition is that incongruity is examined logically, as it were, it is managed as a non-literal meaning. On the other hand, it is reclassified by Grice as a metaphorical ramifications ( in the same place .(

### .4 Data Analysis

The examination endeavors to distinguish and explores chosen extricates

browsed different sonnets of Ahmed Matar's poetry. The examination bargains with the correspondence methodologies, which are utilized in the corpus : incongruity, distortion , mockery, and metaphor. Additionally, negative humor is to be investigated all through the information. This is because of the reality that, somewhat, the motivation behind humor is giggling; nonetheless, it is noticed that different purposes emerge, for example, joke, incongruity, and parody. Appropriately, a choice of agent models are recorded underneath :

-They worked for pride in my blood, a market to bondage exchange .

How could a body not be shaken when it loses its head ?

Here, the writer ridicules the circumstance of ( the system ) ; he utilizes aberrant discourse go about as he utilizes the previous tense ( assembled ) ; notwithstanding, it alludes to both present and future tenses. He chooses the word pride to show his mockery towards the instance of Iraq. He verifiably communicates his harshness also, lowness concerning their



terrible deed. By what method can my blood be a market? This is an infringement of standards of correspondence. In spite of the fact that the funny impact is delivered in this concentrate, it is contended that humor is only an apparatus to pass on purposes other than giggling. In this manner, humor techniques and qualities rely upon the speaker/creator, setting, listener /peruser and the reason .Subsequently, Hamlyn (1995: 806) sees that humor won't sound interesting, absurd on the off chance that it isn't reasonable, rising animosity mentality , also, breaking one's sentiments and not meeting the proper time, place , furthermore, circumstances .

In the subsequent line, the speaker, once more, draws an examination between the condition of the body" moving" to propose satisfaction and the condition of " guillotined head" to propose fear. What is the reason behind partner the alternate extremes thusly. Unexpectedly, entertaining impact is created ; notwithstanding, a definitive finish of the artist is mockery, analysis and joke .

-If ( the sign ) says , " This is a dead body " , which was earlier called pride . It is seen that the speaker lights up his analysis of the outrages of Iraqi system during the period before 2003 as he analyzes between two negating highlights. The element of being " dead " or additionally disturbing , a body and the element of respect. It is a strange examination between the past and the present. Undoubtedly, the two pictures are diminish. Here, the 'sign" says not simply the speaker says. This inclination of controlling the crowd targets increasing stylish qualities that is, the artist certainly mocks and ridiculing the present and the past. He is fittingly amusing while he analyzes between the dead and poise. Subsequently, it is seen that muddled correlations summon humor .

-In our nations whoever claims the law has the privilege to play it (as a

instrument .( Initially, the speaker depicts " law" as though it were an instrument to play on. He is in a roundabout way caricaturizing and ridiculing the states of the Arab nations systems. This " whoever" implies mockery, joke and harshness towards rulers and monarchies. It is seen that utilizing discourse demonstration of parody thusly comprises mellow forceful humour that is, the writer alludes to" law " as a property. Intentionally, he chose law; law is an image of equity and equality. Here, humor covers with incongruity; nonetheless, incongruity doesn't really make laughter. In this content, the speaker targets censuring and indicting Arab rulers for resisting law. Sarcastically, they guarantee that they are approved by general society .

Furthermore, it can be surmised that the artist statements with a double meaning, i.e., he usespun, particularly the word "Qanoon" in Arabic is homophonous. It conveys two unique implications: one denotational and the other allegorical (Al-Hamawi, 837 A.H.).The denotationalrefers to " law , though the figurative alludes to an instrument called"lyre". As such, he purposely utilizes this word to make chuckling and eventually joke .

-Today I saw a rodent talking on neatness, and notice the trash of discipline, and around it ( the rodent ), the flies were applauding .

In this concentrate, it is noticed that the artist is misrepresenting as he saw the rodent talking on neatness. To begin with, he starts with the premodifier" today "to underline that he is truly true. Indeed, he spurns the proverbs of Grice,(1975) explicitly, the standard of value, which is identified with truth telling. Nonetheless, it is contended that this distortion appears legitimate. It is realized that a rodent is an image for soil; at that point by what method can a rodent talk on neatness. He is sufficiently snide to taunt the situation of the speaker, the rodent and the addresses, the flies. Both the speaker and the listener partner with debasement and soil.

### CONCLUSION:

Attributable to this oppositeness ,funny impact is made suddenly (cf.Raskin,1985:109 .(In this way, it tends to be surmised that the speaker utilizes forceful humor to scrutinize and assault distorted rulers-that is the rodent, the fly , and rulers are in no way different (see Simpson 2003:29 - .(I removed my hazardous one, goodness watches; this shoe can stomp on, yet this head can be stomped all over .

When the writer moves toward the royal residence of the ruler, he(the artist) soonly removed his dangerous slipper. Notwithstanding, he demands that this shoe can be two-edge weapon. That is, it is normally worn by individuals. On the other hand, it can jaunt heads. For this situation, the writer resorts to execute pointless humor in order to decrease the danger or analysis of the ruler(see Martin et al, 2003).This incongruity is stacked with mocking pieces of information. The reference of the heads can be recovered from the rulers. Those heads , which are expected to be hiked. In spite of the fact that the shoe is modest, it can down heads. This is the pinnacle of incongruity and mockery .

### REFERENCES:

- Alden, D.L.,Hoyer. W. D., Lee,C., (1993). *Identifying global and culturespecific dimensions of humour in advertising: A multinational analysis. Journal of Marketing* 57 (2), 64.
- Alford, F.,Alford, R., (1981). *A holo-cultural study of humour.Ethos*
- Attardo, S. (2001).*Humorous Texts: a semantic and pragmatic analysis. Berlin: Mouton de Gruyter.*
- Catanescu, C., Tom, G., (2001). *Types of humour in television and magazine advertising. Review of Business. Jamaica* 22 (1/2), 92-96.
- Crawford, C. (1994). *Theory and implications regarding the utilization of strategic humour by leaders.The Journal of Leadership Studies*, 1(4), 53-68.
- Crystal, D. (1985). *A Dictionary of Linguistics and Phonetics. 2nd edition. Oxford: Blackwell.*
- Cutting, J. (2000). *Analyzing the language of discourse communities. Amsterdam: Elsevier.*
- Dynel, M. (2008). " *There Is Method in the Humorous Speaker's Madness: Humour and Grice's Mode". Lodz papers in pragmatics*,4, pp. 159-185.