

A Research on Satire and Satiric in the Field of Persian Dari Literature

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ABSTRACT

In the world of literature, satire is a special type of literary work either poetic or prose that challenges human errors, social and political corruption, undesirable human behavior and even philosophical ideas in a funny way. In satire definition it has come: a literary work through wit, inversion, anger, and contradiction, critiques the weaknesses and social education of human societies. It is an art that humans acquire it by their attempts to change the world and always appearing as an action and reaction, and thus manifested in their view of the environment and reality (specifically). True satire, initiating from real-life events and based on life's realities, offers a satirical image of the negative aspects of life, exaggerating these social corruptions, and bitter truths about individual and social issues, making them to show uglier and more unfair than they truly are. Though its foundation is based on humor, its goal is to make people aware of the depth of human vices. The main goal of this research is to examine the development of satire and its application in Persian Dari literature to address social corruption and undesirable behaviors within society. In this way, it reveals the deep contrast between the current situation and the concept of a better, perfect life. Mostly, today, anything funny or ridiculous is often named as satire. It is sometimes understood as merely the way to make the audience laugh through the quickest resources or by any types of possible funs that is really different from the meaning of true satire.

Keywords- Satire, Persian Dari Literature, Humor, Reforms, Criticism.

I. INTRODUCTION

Satire" is an Arabic word and this word means to mock, to make sarcastic remarks, to speak in riddles, or to talk about someone in a derisive manner. In English it is equivalent to "Satire," which is derived from the Latin word "Satira," rooted in the Greek word "Satyros." "Satira" referred to a pot filled with various fruits, presented as a gift to one of the agricultural gods, and symbolized the terms "a complete food" or "a mixture of everything." In linguistic terms, satire (Satire) means mocking and making sarcastic remarks, and in a technical sense, it refers to poetry or prose in which human foolishness, moral weaknesses, social corruption, or human mistakes are presented in a mockingly humorous, often in an indirect manner. The satirical poet or writer criticizes customs or social issues by making fun of individuals. Thus, satire writers tries to reprovig

them with the goal of reforming moral irregularities and societal disorder. It has been said that a satirist is like a doctor of the soul, whose duty is to remove the root causes of major disorders such as hypocrisy, arrogance, and greed. Satire is a form of mockery, but it differs from mockery in that it lacks the sharpness and directness of satire. In satire, reformist and social objectives are usually highlighted. Satire diminishes the status and quality of someone or something in a way that induces laughter and entertainment, sometimes involving humiliation. Satire is thought provoking, with a complex and layered nature.

Though the base is humor, to make people to laugh and its goal is to make people aware of the depth of human corruptions. Therefore, the satirist is an artist who is protective, critical, reformist, and idealistic, with his worldview and approach to issues playing a significant role in the success and effectiveness of his

satire. A satirist's pen is a surgical knife of the society corruptions, not a knife for murder. The main goal of this research is to examine the development of satire and its application in Persian Dari literature to address social corruption and undesirable behaviors within society. Although the nature of satire is based on humor, it uses laughter as a tool to achieve higher goals. The main importance and necessity of this research lie in the fact that satire usually presents reformist and social objectives. While it may appear humorous, behind this laughter lies a harsh and terrifying reality that deep down, dries up the laughter and compels the person to think. This research is qualitative from library rich credible books.

II. SATIRE IN CLASSICAL AND MODERN WORLD LITERATURE

Among ancient Greek and Rome poets and writers the earliest examples of satirical works include those of Archilochus, Hipponax, Aristophanes, Lucilius, Horace, and Juvenal (Dad, 1378: 341). In primitive English literature, prominent satirical works include Geoffrey Chaucer's *The Canterbury Tales* and William Langland's *Piers Plowman*. During the Renaissance, famous satirists included Rabelais, Cervantes, and Luigi Pulci. Satirical works initially existed in poetry, later incorporating narrative forms. Today, some of the most famous satirists in world literature include prose writers such as Cervantes, Rabelais, Voltaire, Jonathan Swift, Henry Fielding, Joseph Addison, William Thackeray, Mark Twain, George Orwell, Sinclair Lewis, John Cheever, and Aldous Huxley (Azadi Parvar, 1377: 252-250). In classical Persian literature, satire has come in different type across different periods. Obaid Zakani, has counted as the father of satirical art in Persian literature. Attar Nishapuri also includes elements of satire in his *Ilahi Nama*. With the advent of the Constitutional Revolution and the relatively free press that followed, satire broke free from extreme and superficial amusements, gaining recognition as a serious literary genre. The distinguished satirists from this period include Mirza Agha Khan Kermani, who sacrificed his life for his ideals, Ali Akbar Dehkhoda, Seyyed Ashrafuddin Qazvini (Nasim-e-Shomal), Mirzadeh Eshqi, and Zin al-Abidin Maraghei, who were pioneers of satire during the Constitutional Revolution. Later satirists such as Mohammad Ali Jamalzada, Sadeq Hedayat, Bahram Sadeqi, Manoochehr Safa, and Iraj Pezeshkzad continued the tradition of satire in Persian literature. Notable contemporary satirists include Hadi Khorsandi, Emran Salahi, Manoochehr Ehtirani, Seyyed Ibrahim Nabavi, Kiumars Saberi, Abolfazl Zaroui Nasrabadi (Molla Nasreddin), Abolqasem Halaat, Jamshid Azimi Nezhad, Dr. Farshad Roshan Zamir, and Dr. Mazia Nasrati (Bakhtari, 1388: 56).

III. LITERATURE REVIEW

Satire existed both in poetry and in short pieces in Persian literature but in recent years and the rise of writing Roman (story writing) that long satirical works began it appeared, including those by the famous satirist Iraj Pezeshkzad and some of Sadeq Hedayat's works. Obaid Zakani is the greatest satirist in classical Persian literature that remained his works in both poetry and prose full of satire. The popular contemporary satirist, the late Ali Akbar Dehkhoda, is the writer of *Chand o Parand*. Many of Iraj Mirza's pieces can also be considered satire, though they often mix elements of mockery and humor. Mostly the great personalities of Persian literature had sharp pen and a talent for satire writing, but they often considered satire under their dignity, and, with the exception of Obaid Zakani, few famous scholars' dedicated specific works to satire and humor. Therefore, the roots of Persian satire are often found within the collected works of poets. However, there is a book entirely dedicated to satire. Though written in the late Safavid era, it addresses issues that remain relevant to modern society. The book *Golthoom Naneh* or *Aqa'id al-Nisa* by Jamal Khansari, a religious figure of the Safavid period, is written in a satirical manner, challenging women's religious edicts. Perhaps we can name *Aqa'id al-Nisa* to Obaid Zakani's *Akhlaq al-Ashraf* in terms of its satirical nature. Written during the height of religious dogmatism in the Safavid period, this book, especially being authored by a religious scholar, consisted the high volume for satire in Persian society of its time.

Besides, in today's values, *Golthoom Naneh* would be considered an offensive and banned book. If one is looking for an inside view of Persian society, *Aqa'id al-Nisa* and *Zahr al-Rabi'*, though lesser-known works, can provide a more realistic idea on Persian society before the transition to modernity (Bakhtari, 1388: 67). public-making policy can remove and reduce these challenges for especially in literature in Afghanistan by implementing public policy rules (Yousaf et al., 2025). Since the focus point of satire often pays attention to a critical and reformist purpose, it is important for the writer to express their critique without facing punishment or retribution. The social and political environment significantly influences the way satire is expressed. In societies with authoritarian rule, rulers and officials prefer flattery and sycophancy over critique, even when it is disguised as humor or satire (Sadr, 1381: 12). Before, the Persian rulers valued poetry, and as a result, political and social satire was rare. In general, satire was not recognized as a distinct literary form, although some poets and writers, such as Saadi, Hafez, Obaid Zakani, and Ibn Yamin..... occasionally included critical and humorous lines in their works. For example, in Obaid Zakani's *Ilahi Nama*: A madman was traveling to Nishapur when he saw a vast plain full of cows. He asked, "Whose cows are these?"

They replied, "They belong to Amid Nishapuri. "As he continued, he came across another plain filled with horses. He asked, "Whose horses are these?" They said, "They belong to Amid. "Further along, he saw a large flock of sheep and asked, "To who does this flock belong?" They responded, "To Amid. "When he reached the city, he saw many servants and asked, "Whose servants are these?" They replied, "They are Amid's slaves. "Inside the city, he saw a grand mansion where people were coming and going. He asked, "Whose mansion is this?" They said, "Don't you even know that this is the house of Amid Nishapuri?", The madman had an old, tattered turban on his head. He took it off, threw it into the sky, and said, "Give this to Amid Nishapuri as well, since you have given him everything!" (Dad, 1378: 342).

In the past, because of the potential consequences of direct criticism, satire was often used when the government had lost power or it was presented in a general or philosophical manner to avoid retribution. One of the most beautiful forms of criticism can be found in the humorous tales of Sufis, which, despite their social elements, are more philosophical in nature. Such works by poets and writers like Saadi, Rumi, Hafez, and Obaid Zakani used humor and satire to reflect on human suffering and social issues. For example, in Obaid Zakani's *Delgoshas'* article: A farmer in Isfahan went to Khwaja Baha'uddin house the owner of diwan. He told the servant to inform the master that God is outside and has business with him. The servant passed on the message. When Khwaja came, the farmer asked him, 'Are you God?' He replied, 'Yes.' 'How so?' the farmer asked. He replied, 'Because I was once the deputy of God, and my property, including a garden and house, was held by injustice. But God remained" (Dad, 1378:341). In this period, among various types of humor, hazzl (defamation and hajo (lampoon) were the most common form. The reasons largely due to poets' dependence on government patronage, which often involved toadyism rather than criticism. Poets who relied on the court for supporting their livelihood had little choice but to praise the rulers and satisfy their desires. This is why the poet Elem-al-Mali Qabus bin Vashmgir wrote: "It is a must for a poet to understand what pleases the patron and to praise him accordingly, as he will not give you what you desire if you do not praise him in the way he desires" (Sadr, 1381: 20). Social disorders may also become the subject of satire in different forms. Satire may criticize undesirable traits with social implications, such as bribery, or target a specific social group whose shared characteristics cause harm to both the satirist and others (Javadi, 1384: 23). Great specialists consider modern political and social satire to be a reason of the Constitutional Revolution, which, with its unique developments, created the foundation for satirical writing. Following the transformations brought about by the revolution and the relatively greater freedom of expression that emerged, satire became

widely popular. According to content and form, satire with its primary characteristics during this era being its political-social function and focus on the people. Many writers and poets preferred to express their ideas through satire, which is why the themes of poetry in this period became unprecedentedly social and political.

At times, the satirist directs their attack at all of humanity, ridiculing them, which sources from their negative view of human nature. "According to this idea, bad dominates humans, and goodness is rare within them. Expressing the truth through satire helps prevent people from disposing toward corruption and wickedness" (Javadi, 1384: 78). study a different issue which it impacts on growing of the Afghanistan literature (Ahmadzai, M. Y.,2022). Satire style in this period is worthy for two reasons. First, both its subject matter and themes are story writings, as they are critical and social, and its mode of expression is also fresh. Second, old Persian literature, compared to European literature, was not very strong in satire. However, during the Constitutional era, thanks to poets and writers such as Nasim-e Shomal, Iraj Mirza, Dehkhoda, and later Jamalzada and Hedayat, this weakness was to some extent compensated. In conclusion, following the Constitutional Revolution, satire became an influential and distinct form of expression in Persian literature, reflecting both social and political concerns (Bakhtari, 1388: 17). ICT is one of the main factors in increasing the efficiency, productivity and overall performance in literature (Omari, M. H., and Ahmadzai, M. Y.,2021).

Over the last 40 years due to conflict, and political changeability distributing out the economic through the education (Ahmadzai, M. Y., and Kaur, G., 2022). advanced-educated women percent have no impact on the underworking-age population (Muhammadi, S., Dariz, K., & Ahmadzai, M. Y.,2023).

IV. THE HISTORY OF STAIR IN AFGHANISTAN

Until the mid-19th century, when the printing press was not available in Afghanistan, and even into the first two or three decades of the 20th century when reading newspapers and attending schools had not become common, thousands of handwritten books were a basic part of the cultural life of the people in both cities and villages. In religious schools and mosques, along religious studies, works like Saadi's "Bustan" and "Golestan", Hafez's "Divan", and Jami's "Baharestan" were taught. Similarly, reading "Shahnameh" and "Masnavi" during winter nights was a popular habit among the people (Alkozai, 1398: 6). At the beginning of 20th century, Mahmood Tarzi, through his enlightening articles in the "Siraj al-Akhbar" newspaper and the translation of European novels, introduced the people of Afghanistan to new literature and the global transformations of the time. (Alkozai, 1398: 43) Literary researchers have shown that we can see the elements of

satire in many of Tarzi's articles. In the following years, although sharp social critiques were expressed in the poems of Abdul Hadi Dawi, Baqi Qaelzada, and Taj Mohammad Khan Paghmani, they cannot be considered humor poets. Later, Haji Ismail Siyah Herati and Shaik Jamal, despite the dominance of censorship, were able to popularize humorous poetry. As a general review of the poets and writers of this era in Afghanistan suggested that humor in its true form, had not yet developed into a distinct literary or journalistic genre; rather, only traces of it could be found in the works of writers and poets, which laid the groundwork for the development of humor in later periods. Essentially, criticism, awakening the public, and modernism formed the core of the literature of this period, which occasionally included subtle elements of humor. In general, social, political, and cultural critique, along with the incorporation of colloquial language in poetry and stories, are two prominent features of this period, which, when connected to humor, can be studied.

One of the other notable publications that dealt with humor was the weekly "Setara Afghan" (1299 Hijri Shamsi). This government-owned weekly, managed by Mir Ghulam Mohammad Hosseini, was published in Jabal al-Siraj, usually on one or two pages. Like "Siraj al-Akhbar", this publication adopted colloquial language and was often filled with sharp political and social critiques, which at times made its tone close to humor. After 30 issues, this publication was discontinued. Ghulam Mohiuddin Anis founded "Anis" newspaper on the 15th of Sawr, 1306 Hijri Shamsi. One of the interesting topics of "Anis" was the publication of humor and satire. In its second year of publication, "Anis" called upon writers to submit stories or novels with the main subject of bribery. The most beautiful humorous piece published in "Anis" was titled "To the Presence of His Excellency Wahib al-Atiyyat", written by Saaduddin Baha, a member of the Kabul Provincial Assembly in the style of the "Ilahi Nama" of Khwaja Abdullah Ansari. The publication of this article caused anger of Madad Khan, the head of the police at the time, leading to "Anis" being taken to court. Later, in this publication, which eventually became a newspaper, a column titled "Jokes and Satires" was regularly published, dedicated to humor. "Anis" is the only publication in Afghanistan in the past hundred years that despite interruptions, continues to be published today (<https://8am.media>). Essentially, satire writing in Afghanistan does not have a long history. The first independent creations of this literary and journalistic genre can be traced back to the press of the 1330s and 1340s Hijri Shamsi, where figures like Zia Qarizada, Abdul Saboor Ghafuri, Mina War, Ghulam Ali Omid, Shaik Jamal, Sher Ali Qanuni, Talib Kandahari, Nasir Nasib, and many other poets attempted to create humorous poetry by reflecting the social issues and imbalances of life. But unfortunately, Sogandnama due to the dominance of oppressive censorship, their

critiques were limited to issues such as high prices, illiteracy, superstition, laziness, and bribery among lower-ranking government officials and bureaucrats. The ideological press formed in 1330s. It was leading to the development of a critical perspective on events, which reached its high position by the end of the decade. During this time, humorous poetry entered the theater. Ibrahim Nasim gained fame for reciting humorous poems.

In the theater, artists such as Barshna, Sayyid Herati, Abdul Rashid Latifi, Mohammad Ali Ronaq, Abdul Rashid Jaliya, Rafiq Sadiq, Mashal Henryar, and Sardar Mohammad Amin used humorous poetry in plays by world writers (Source: <http://www.esalat.org>). In the 1340s (1343 Hijri Shamsi), the constitution was approved. It was marking as a period of political, literary, and emerging democracy in Afghanistan. Political movements progressed during this time, political parties gained the freedom to operate, and the freedom of the press and the establishment of non-governmental media were recognized. The political and party activities of this era led to the formation of political literature. In closed systems, such literature views humor as a means of indirection to achieve its goals. It was the time that this desire led to the gradual serious recognition of both written and oral humor. The introduction to modern world literature and the translated works of Iranian translators developed it to a new literary trend. In the 1930s and 1940s, the first modern short stories and poems in the style of Nima, as well as his proposals for breaking classical meter, created a revolution in the writing methods of Afghan poets and writers. Writers and poets from all sides emerged, and with the existence of free non-governmental media, they had the opportunity to share and publish their messages and creations. A new wave of poets and writers, who hoped to establish their ideal world, started political struggles with a political and ideological perspective. These changes, similar to a cultural renaissance, transformed the state of literature in Afghanistan. Although restriction and self-restriction remained concerns for writers and poets during these years but they did not diminish their idealistic struggle. In these years, poets such as Zia Qarizada, Abdul Saboor Ghafuri, Ghulam Ali Omid, Hashim Shaik Afandi, Sarwar Joya, Sher Ali Qanuni, and Talib Kandahari wrote critical poetry, while artists like Barshna, Ghulam Ali Omid, Akram Naqash, Syed Muqaddas Naghah, Syed Jalaluddin, and Rahim Novin drew cartoons that were marked by a shadow of self-restriction and fear. Satirical cartoons or caricatures in Afghanistan were in a dire state in the 1320s to 1340s. Although some popular artists of the time, such as Professor Ghulam Mohammad Maimanehgi, Ustaad Barshna, Ghulam Ali Omid, Akram Naqash, Syed Muqaddas Nagah, Syed Jalaluddin, and others occasionally drew cartoons for fun, the themes they addressed in their cartoons, due to the sharp yet narrow censorship remained limited to the

same critical topics as the poetry of that era. For the first time in Afghanistan, during the second half of the 1340s, Dr. Abdul Rahim Novin introduced the cartoons of Prime Minister and ministers, as well as more serious national and international issues. These years, in which the constitution slightly reduced the harshness of censorship, saw other cartoonists, such as Syed Muqaddas Nagah, Hamed Nawid, Abdullah Nawid, Tariq Marzban, Hasina Marzban, Abdul Ghaffar Godaz, and Abdullah Goharзад, creating stronger, more impactful cartoons for newspapers compared to the past. In the 1360s, a creative cartoonist named Hamayon Hezhbar Shinozai appeared that gave a more intellectual and thoughtful dimension to satirical cartoons in Afghanistan. Hezhbar Shinozai, who successfully held a cartoon exhibition in Kabul and published a good collection of his cartoons, later brought together a group of young artists and, after a strenuous experiment, managed to create the first animated film in Afghanistan by providing hundreds of drawings.

But in the 1330s, 1320s, and 1340s, besides humorous poetry, satirical allegory also gained importance in Afghanistan, thanks to Ustaad Barshna, Abdul Rashid Latifi, Abdul Rashid Jaliya, and Mohammad Ali Ronaq. By translating the plays of Molière, Tawfiq al-Hakim, and other great world writers, they laid the foundation for theater in Afghanistan. Gradually, Afghan writers also began writing critical comedic plays, contributing to the development of theater. However, the contributions of theater in presenting satirical allegory and humorous poetry, and the faint shadow of cartoons, written satire during this period was in a poor state, writers still could not adequately produce satirical stories and articles. Although many magazines and newspapers started publishing jokes and humorous content translated from European magazines or Iranian publications, the prose satire still had not gained widespread popularity. After the approval of the 1343 Constitution, which partially recognized press freedom and seemingly abolished pre-publication censorship, particularly between 1344 and 1346, poet, writer, and scholar Ali Asghar Beshir Heravi dedicated two pages of the weekly "Zhwandon" to satire and cartoons, publishing his own satirical articles and poems. Abdul Rahim Novin, a talented cartoonist, collaborated with Beshir Heravi for two years in "Zhwandon" under pseudonyms such as "Kak," "Gol-e Bikhari," and "Badenjan Bad." In 1347, these two began publishing the weekly humorous magazine "Tarjuman." From its early issues until the fall of the monarchy in Afghanistan (26th of Saratan 1352), Tarjuman became one of the most popular and widely read national publications in Afghanistan. This magazine not only became a center for satirical poets, writers, and enthusiasts of humorous literature but also played a significant role in training a new generation of satirists. Tarjuman maintained close relationships with humor magazines in Iran, including "Tufiq" and "Karikatur,"

and exchanged publications. When "Tufiq" in Iran faced censorship and was suspended, Tarjuman expressed sympathy and continuously called for its reinstatement. Tarjuman introduced multiple genres and formats of satire and had regular columns and sections. Each issue of Tarjuman contained three, four, or sometimes five or six cartoons, all drawn by Dr. Novin, the publisher. It was interesting that Tarjuman's contributors came from diverse professions, ages, educational levels, and social positions, ranging from market vendors to merchants, students to university professors, and from 17-year-olds to 70-year-olds. Besides Tarjuman, in 1350, another humorous publication, "Shokhak," was also printed in Kabul. The 26th of Saratan in 1352 ended the monarchy in Afghanistan. Mohammed Daoud, the founder of the republic, prohibited the publication of Tarjuman and other free newspapers during his five years in power. In the republican regime, the publisher of Tarjuman, Abdul Rahim Novin, was appointed as the Minister of Information and Culture, and the editor-in-chief, Beshir Heravi, focused on organizing the National Archives, preparing calendars, and conducting scientific and literary seminars. Other satirists scattered, and for five years, the practice of writing and publishing satirical content was halted, with the exception of foreign satire translated by Zalmai Noorani. In Afghan publications, aside from a few examples in "Zhwandon," humor virtually disappeared (Bakhtari, 1388: 67).

The coup of 7th of Sawr 1357 brought a tragic fate for the founders of Tarjuman. Professor Ali Asghar Bashir was forced to migrate to Iran, where he passed away in Tehran and was buried in Mashhad. Dr. Novin, who had been imprisoned, sought refuge in Germany after his release and died there. From the early years of the Khalqi-Parchami regime in Afghanistan, a division emerged in society. The regime, supported by the former Soviet Union, and the resistance groups, in the form of Islamic parties in Iran and Pakistan, not only engaged in armed confrontations but also unleashed vast propaganda machines against each other. During the rule of the People's Democratic Party of Afghanistan, there were three kinds of approaches towards intellectuals and writers:

- 1) Dominant and Violent Behavior: This phase lasted for the first two years of the regime's power. Many poets and writers were martyred without showing serious opposition to the regime.
- 2) Suspicion and Intolerance of Dissent: This phase was slightly softer than the previous one. During this time, dissident intellectuals were sidelined from high governmental positions, and if they opposed the regime, they were sent to prison. Many intellectuals, artists, and writers who had become disillusioned and fearful of the regime fled the country and sought asylum in other countries.
- 3) Policy of Leniency, Reconciliation, and Encouragement: This policy was evident in the last five years of Dr. Najibullah's presidency. To

prevent intellectuals from fleeing, leniency, moderation, and even encouragement of intellectuals, especially poets, writers, journalists, and artists, were employed by the regime (Bakhtari, 1388: 70).

In contrast to the 1320s, 1330s, and 1340s, the poetic satire disappeared in this decade, and instead, narrative satire flourished. New figures in satire emerged during this time, writing satire for various newspapers and magazines. Under Dr. Mohammad Akram Osman's leadership as head of the Association, a satire-writing section was established within the framework of the Afghan Writers' Association. In less than two years, several collections of Afghan satirists and a book of foreign satire were published. The old Anis newspaper and weekly magazines such as Sabawon and Akhbar-e-Haftah also provided good opportunities for the expansion of satirical literature. During this period, satire became widely featured on television, and the first Afghan critical comedy film was also produced.

Many writers consider the 1350s as the beginning of modern satirical writing in Afghanistan. According to the prominent poet, satirist, and writer of the country, Mr. Partaw Nadiri, the first writers who dealt with the genre of satire in the modern sense in the 1350s were Payez Hanifi and Jalal Noorani. Later, other figures emerged in this field. After Jalal Noorani, one of the founders of modern satire writing in the country, Haroon Yousefi, an experienced satirist, and Razzaq Fani, a well-known satirist of the country, became prominent. His collection of satirical works, titled *Aamr-e-Baslahiyat*, was published and includes many other works (<https://www.bamdaad.org>).

Outside Afghanistan, in opposition publications published by Islamic organizations based in Iran and Pakistan, satirical pieces under pseudonyms would occasionally appear. Even though reading and possessing foreign publications was forbidden and risky inside Afghanistan at that time, some of these publications managed to make their way to Kabul, and a brief glance at them showed that some contained good examples of satire. Abdul Ahad Ishrati, a prominent figure in judicial and Islamic sciences, also published two satirical books outside Afghanistan, showcasing his remarkable wit and humor.

The book *Khalvatgah-e-Raz* by Ahmad Tariq Ishrati, published in Peshawar, Pakistan, also helps in better recognizing Afghan satire outside Afghanistan. In the last 10 to 15 years, several publications have emerged outside the country that regularly publishes satire. A few books have also been published, dedicated exclusively to satire. These works signify the emergence of remarkable talents and offer great hope. Additionally, in Kabul, a satirical publication called *Zanbil-e-Gham* was printed, which apparently has both supporters and opponents. Another publication named *Chay-e-Dagh* has also recently started to publish in Kabul (Aslahi, 1387: 130).

V. CONCLUSION

From the research conducted in this field, we conclude that satire has always been a broad part of literature. In modern literature of many nations around the world, satire has raised its flag as an independent and new literary genre with several writers personally known as satirists or humorists. These writers have shown that satire is a special literary genre that is able to employ multiple forms of literature and more often journalism. It cannot be confined to just a few specific forms and shapes. Satire can be visual, allegorical, poetic, prose, narrative, or journalistic. It can range from a multi-page novel to a one-sentence satire (such as a caricature). Satire can take the form of a play, screenplay, cartoon film, semi-dramatic, semi-narrative, and can be presented in any manner.

In short, any form of literature that depicts individual and societal flaws under the veil of artistic elegance and humor, with the intent to correct these mistakes and transform people's actions and thoughts that is considered satirical literature. In the last twenty years, a large number of satirical books have been published, and many young people believe that satire in our literature is a very new phenomenon. Some even think that the beginning of the publication of the satirical and humorous journal *Tarjuman* (1347 Hijri Shamsi) is the starting point of satirical writing in Afghan press, though this is not the case. Besides, from the satirical poems of Haji Ismail Siyah Heravi, which were published in Herat's press, we encounter both poetic and prose satire, and even cartoons, in the pages of the *Anis National Newspaper* during the 1320s and 1340s. Writers such as Mohammad Amin Azizi, Nafisa Khush Nasib, Sakhidad Hatif, Sayeed Abdul Qader Rahimi, Mohammad Tawab Amiri, Mohammad Hanif Sabiti, Najibullah Agah, Mustafa Sayyidi, Mohammad Hashim Qyam, Zabihullah Haidari, Mohammad Wahid Ghorwal, Soheyly Wada' Khamush, Ahmad Javid Fayzi, Fraidun Azhand, Mubarakshah Shahram, and Mirza Malamat are new figures in satirical writing in modern Afghan literature. (<https://8am.media>).

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