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Anthropological Foundations of Humor from the Perspective of Transcendental Theosophy

Mustafa 'Azizi 'Alawijeh

Department of Islamic Philosophy, Al-Mustafa International University, Qum

Dr. Seyed Zuhair Al-Mesilini (Tunisia)

Scientific Department of Islamic Theology, Golestan Representative Office, Al-Mustafa International University, Tunisia

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Abstract

Humor is one of the most important and effective artistic displays in the beautiful world of art. Humor has a series of internal structures and elements on which its identity depends, and these include: disharmony and inversion, apparent contradiction, exaggeration or belittlement, challenging and criticizing accompanied by laughter and internal pleasure. This research aims to first philosophically analyze the elements and structures that make up humor and examine the role of emotional forces in the formation of each of these elements in the light of philosophical psychology. Among the cognitive faculties of the soul, the most prominent is the faculty of compositive imagination, which causes astonishment and then laughter. The interaction and synergism of intellectual power with imaginative faculty in the creation of attractive and enjoyable humor is a noteworthy point that has been carefully considered in this article.

Keywords: *Humor, Anthropology, Fantasy, Imagination, Dissonance, Laughter, Astonishment*

Introduction

One of the most effective tools through which social shortcomings and challenges can be displayed is through the art of humor. The satirist in the satiric valley draws the problems, shortcomings and ugliness in the society with a sweet language and a sweet and attractive speech for the mind and soul of the people, and invites the audience to reflect and pause meaningfully with laughter and smiles. In a situation where some shortcomings and social harms cannot be expressed clearly, it is possible to indirectly reveal and explain the causes and factors of many harms in the form of humorous art and with a detailed and scrutinizing analysis, and this is the pathological look at social issues. The art of humor has this huge capacity that can mix the crookedness and bitter realities of society with laughter, smiles and spiritual expansion, and make them understandable for the masses and free the society from self-censorship.

Of course, the art of satire, if it wants to do its weighty mission properly, needs formal requirements and content that are outside the mission of this writing.

Historically, in the western world, satire, comedy, and humor as a prominent artistic tool was influenced by the romanticism movement. At the end of the 18th century, an emotional approach appeared in opposition to rationalism, which emphasized components such as art, passion, excitement, imagination, spiritual themes, rituals, and symbols, and emerged in opposition to rationalism and abstract philosophical thinking. What is in the focus of this research is the philosophical analysis of the anthropology of humor. In general, humor has four bases of epistemology, ontology, anthropology, and axiology. From the point of view of epistemology, if we consider the sources of knowledge to be limited to sensory experience and we based the art of humor on the basis of empirical positivism, then, its output is a sense-oriented and pleasure-oriented humor, whose mission is nothing but happiness and imaginary pleasure and mental entertainment. However, if we consider the source of wisdom, mystical intuition, and divine revelation among the sources of knowledge, our perspective on humor becomes much wider and more inclusive; and it is possible to provide a transcendental interpretation of humor. Therefore, as against vulgar or secular humor, we can talk about transcendental humor.

Similarly, the distinction in the foundations of ontology, anthropology, and axiology of humor leads to the distinction between transcendental humor and vulgar or materialistic humor.

Transcendental humor, which is based on transcendental theosophy, has two basic features and characteristics that distinguish it from other satirical schools:

1. Transcendental humor is based on a series of specific philosophical foundations, such as the primacy of existence, the gradability of existence, the illuminative relation, the transubstantial motion, the unity of the intellect, the agent of intellection and the intellected. These five basic principles of transcendental theosophy play a significant role in anthropology and psychology; and without a doubt, psychology, knowledge of cognitive abilities and excitation effects of the soul have a direct effect on the emergence of transcendental humor.

2. Transcendental humor has two sides and two views: It has a strain to the earthy, animal and instinctive aspect of man, which makes him happy, and laughs, and it has a strain to the spiritual, human and divine aspect of man, which causes his spiritual and monotheistic exaltation and evolution. In other words, transcendental humor covers a wide range of knowledge and excellence; and this is one of the characteristics of the transubstantial motion and the inherent transformation of the human soul, which penetrates the border between matter and meaning, and considers the body and the incorporeal soul to be two levels of the same reality. This is in contrast to the western materialistic school which only emphasizes the sensual, material and animal side of humor and neglects its transcendental aspect; and this is due to relying on the epistemological foundations of pure sensibility and empiricism.

What separates this research from other humor-oriented researches are two things: 1. Analysis of the elements and constituents of humor and characterizing humor based on those elements. 2. Explaining the foundations of anthropology and psychology of humor with an emphasis on transcendental theosophy and the role of perceptive faculty, especially imagination and intellect in the creation of humor.

This research aims to recognize the anthropological foundations of humor in the light of transcendental theosophy with the method of philosophical analysis. However, the questions of this research are as follows:

What happens in the humorist's mind and soul that can create an effective, penetrating and pleasant humor? Which of the perceptive and stimulating powers of the human soul plays a role in creating useful and transcendental humor? What is the role of imagination in creating a successful humor?

And what role does the intellectual and thinking faculty of man play in creating an attractive humor?

On the other hand, what event happens in the mind and psyche of the audience and listener of humor that satire resides on it, therefore, making him enjoys hearing it? Which aspect of the listener's existence is affected by humor and accepts it wholeheartedly? This article aims to analyze the foundations of anthropology and psychology of humor in the light of Sadra's psychology and the system of psychic powers.

About the background of the subject, it should be said that the most prominent work written is the book "The Philosophy of Laughter and Humor" written by John Morreall, This book analyzes humor from the perspective of knowledge of art and ethics and emphasizes the element of laughter and humor and the relationship between ethics and humor. Also, the book "The Wisdom of Humor: Theoretical and practical foundations and its place in the media"

written by Mohammad Salimi, who has mostly investigated the media nature of humor. An article about the relationship between humor and mysticism written under the title "Aesthetics application of contradiction in mystical humor" written by Sepideh Mousavi. Also, a scientific meeting was held at the *Majma-'Ali-Hikmat* under the title "Logical measures of humorous art and satire," where emphasis was placed on the logical aspect of humor and its difference from poetry and fallacies. However, no independent work is found regarding the philosophical foundations of humor from the perspective of transcendental theosophy, especially its anthropological foundations.

The Concept of Humor

The word "humor" in Arabic means speaking sarcastically and to mock. (Ibn Manzoor, 2004, vol. 5, p. 369).

Dehkhoda defines the word "sarcasm" as coquetry, to be sarcastic, to laugh at someone, to make fun of someone, laughing at someone, calling someone names, talking in secrecy, sarcasm and ridiculing. (Dehkhoda, 1377, vol. 10, p. 420).

The English equivalent of (طنز) is satire, which is derived from the Latin word *sátira*, that comes from the Greek word *satyros*. Satira was the name of a dish full of various fruits that was given as a gift to one of the gods of agriculture and literally means "complete food" or "a mixture of everything".

For the definition of the term "humor", various definitions have been mentioned, each of which refers to a characteristic of the features and internal indicators of humor. Some are of the opinion that humor is an "artistic image of existence of two contradictories or agreement of two opposites" (Shafi'i Kodkani, 1384, p. 39).

Others believe that humor is "an unconventional approach of positive humor with a human theme based on commitment that has the effect of laughter and simultaneous thought" (Faoladi, 1386, p. 36). The element of inconsistency and deviation from familiar and customary norms, being suitable for humor, dealing with social harms, committed and reforming art, the element of laughter, and the factor of making people think, are among the most important main elements of humor that are considered in this definition.

Some thinkers express a formula of creating humor as follows:

Phenomenon + contradictory state (paradox) + expression + criticism + poetic essence, literary = literary satire. (Shadrovi, Manesh, 1380, p. 29)

The meaning of "contradictory state (paradox)" refers to the structure of inconsistency and inversion in humor; also, the element of criticism and having a poetic essence is one of the characteristics of this definition.

Some emphasize the notion that humor is "a protesting, tender and funny speech that aims to criticize and reform society." (Farshivard, 1363, vol. 2: p. 679)

Objection to the status quo and critical look at social challenges, which is accompanied by a broad smile, is one of the most prominent features of this definition.

The revolutionary, cultured and art-loving leader, Ayatullah Khamenei, talks about the nature of humor thus: "Humor is a serious speech and an understanding of the truth without bitterness, with a glaze of subtle thinking with tender talk, and elegant, skillful delivery; and it is different from the category of comic and jocose". (Azeemi, 1383, p. 18). What stands out in this definition is the "morality of humor" and the "right-centeredness" of humor. From the point of view of the wise leader, humor, in addition to showing the bitter realities of society, should be adorned with subtle thinking and tender talk, and should not go beyond the boundaries of politeness and ethics.

In the definition of humor, Allamah Jafari says: "A speech that uses allegory, exaggeration, and metaphor, with an acceptable and elegant appearance, and sometimes not only acceptable, but also pleasant, which also has a funny aspect; in such a way that other than the one who is the subject of humor, enjoys it" (Ibid).

In this definition, the emphasis on artistic arrays such as metaphor and exaggeration is allowed, which causes enjoyment and pleasure for the listener.

This research believes that the best way to explain the nature of humor is to define it in the framework of Aristotle's four causes. Humor, like other creations, has four basic causes: A). Efficient cause; B). Teleological or Final cause; C). Material cause; D). Formal cause. The efficient cause or the existential part of humor is the creative and innovative mind of the humorist who creates something new. The meaning of the creative mind is the cooperation and synergy of the intellect and the imagination in creating an attractive and effective humor.

The teleological or final cause is the main goal and motivation of the satirist to create a methodical satire. The desired goal of humor is to correct a shortcoming, crookedness and ugliness in society. In other words, the social pathology and efforts to make people aware of it and eliminate it are the most important missions of a successful humor.

The material cause of humor is the same content and theme that the humorist seeks to present. In other words, it is the same subject and challenge that should be criticized with an artistic and happy expression; such as the subject of divorce, the reduction of the young population of the society, mismanagement and tact, and so on.

The formal cause of humor is the shapes and artistic forms in which the satirist pours his desired content. These shapes are things like exaggeration or belittlement, and or inversion and imbalance.

Therefore, in a comprehensive definition, this type of humor can be defined thus: "Humor is a work of art consisting of a pleasing shape and form, and a material content created by the creative mind of an artist for the purpose of correcting social harms."

Features and Internal Components of Humor

In order to explain the anthropological foundations of humor, one must first analyze and extract the most prominent features and internal components of humor, then clarify the role of emotional forces in the formation of each of these components:

1. The Element of Inversion and Inconsistency:

In every joke, a series of concepts are out of their usual and familiar place and are used in an uncoordinated and unusual way. This inconsistency and disproportion creates an unexpected state in the mind of the listener in a way that arouses his surprise and then laughter. Therefore, laughter is a result of astonishment and surprise; and surprise is the result of an inconsistency and inversion in mental concepts and ideas. The sage, Mulla Sadra attributes this feature of inversion to the imaginative faculty, and interprets it as imagery, fantasy and allegory. (Mulla Sadra, 1404, p. 724). These inconsistencies and incompatibilities are the central point in any humor; for example, this saying: "it is not important that you are not beautiful, it is beautiful that you are not important!"

It is worth mentioning that this creation of inconsistency and overturning or inversion in a satirical content is a questionable concept and has various degrees according to the elegance and tenderness that the satirist creates by relying on his imagination. The more detailed and surprising the imaginative processing of a theme and the creation of inconsistency and inversion in it, the more attractive and effective the humor becomes.

In the process of satirizing, first, the intellectual faculty recognizes a flaw, shortcoming, and ugliness in an individual or society, then the faculty of imagination comes into action and tries to create inconsistency and incompatibility in the desired theme by portraying upside down images and disrupting the relations known to the people, then criticize and challenge such shortcoming and social pathology indirectly. This surprising inversion and inconsistency is actually the work of the imagination. "Admiration" and the feeling of surprise in the soul is one of the main keywords of this research which has a deep connection with the category of humor. In the upcoming discussions, this concept will be analyzed more philosophically.

In order to amaze and surprise the listener and then make him laugh, the humorist needs a series of tools and devices that create a kind of disharmony and disproportion in the mind of the listener, these tools and devices are: fallacy of heteronym, projecting an idea without looking at a desirable goal and end, choosing a behavior that violates the intention of the actor, repeating successive mistakes in a deliberate manner, changing the objective reality based on personal desire, the occurrence of mistakes and errors in intuitive and conscientious knowledge, and others. These mentioned matters are actually a kind of outside the norms and mental forms known and familiar among people that causes them to be surprised, followed by laughter and spiritual pleasure.

Khwaja Nasir al-Din Tusi considers two factors, verbal and semantic to be involved in the creation of an attractive and enjoyable work of art. He considers the eloquence of words and its brevity to be effective in the structure of an artwork, and from a semantic point of view, he interprets the strangeness of the meaning and the creation of inconsistency in it - which he refers to as "cunning in meaning" - as a very important factor in the creation of an artwork (Tusi, 1367, p. 588).

There are some common examples of inconsistency in jokes that are used a lot for their simplicity, such as; antithesis and contradiction, exaggeration and exorbitance, lack of homogeneity. It is worth mentioning that in order to realize inconsistency and inversion, there must be a single criterion, so that by violating that criterion, some kind of

inconsistency will occur and this inconsistency will be a source of laughter. This criterion can be the “Principle of Reality” and the violation of that reality can be “emotional and imaginative states of reality”; for example, saying poetic words to convince the audience or speaking imaginative words in general can create a sense of humor. Also, another criterion, the violation of which can be used as a basis for creating humor, is the logical rules and the laws of existence, and the violation of them can lead to inconsistency in those rules and laws, such as fallacies, which, when accompanied by a kind of pleasing atmosphere, become humor. What plays a significant role in creating a calculated inconsistency and exact reversal is the power of imagination, which will be discussed in the following discussions.

2. The Paradoxical Element:

The theorists in the field of humor are of the idea that antithesis or contradiction is the main and fundamental point of every good joke. Therefore, some thinkers have defined humor as “an artistic image of an existence of two contradictories or agreement of two opposites” (Shafi'i Kodkani, 1384, p. 39). Humor is a collection of crazy contradictions known as paradoxes. This apparent contradiction is the joint product of the intellect and the imagination. This is because, it is the intellect that recognizes the contradiction between two concepts in the first step and puts it at the disposal of the imagination to make this contradiction appear as an amazing, attractive and enjoyable reality by using figurative, metaphorical and ironic interpretations; like the visualization of a person who is neither a cockroach nor a person and at the same time is both a cockroach and a person, or that the objective form of crying is laughter. It is worth mentioning that the element of exponential contradiction is different from the principle of refusal of contradiction. In the process of contradiction, the satirist does not want to say that the existence of two contradictories is permissible in terms of external reality, but he shows contradictions in an imaginative way.

3. Exaggeration or Belittlement

From a literary point of view, humor is considered a style and a type of literature that highlights the realities of human society by exaggeration; although, these facts are actually bitter and unfortunate. One can use exaggeration in changing normal situations, and distort proportions to create humor. On one hand, exaggeration or belittlement is artistic to change and correct some harms in society. The faculty of phantasy and faculty of compositive imagination work together to create this important feature of humor. Therefore, Khwaja Nasir al-Din Tusi says about this feature of artistic work: “And the benefit of it (imagination) was the occurrence of sensual reactions, such as expansion, contraction, surprise, astonishment, shyness, weariness, exhilaration, etc., which is subordinate to imaginations, so that according to it, soul can dictates glorification, vilification, intimidation and facilitation of affairs. And in the aforementioned civil purposes, i.e. consultations, arguments, and disputes, it should be useful and should lead to the acquisition of virtues and the prohibition of vices and other sensual movements...; and (of course) imagination is more effective than confirmation in some people. And the special benefit of this technique, which no other technique shares in it, is self-examination and self-surprise.” (Tusi, 1367, p. 589)

As an example, Shahid Motahari quotes the late Agha Khansari as saying that once upon a time he made fun of extravagant historical quotes and unregulated and illogical statistics in some historical books as follows: “It was said that once (upon a time) Herat was so big that twenty one thousand Ahmads had one *Kalleh paz* (a goat head and leg cook) eye. Now you count how many *Kalleh paz* there were, how many *Kalleh paz* were named Ahmed, and how many of them were one-eyed Ahmed; that among those one-eyed Ahmads, there were twenty-one thousand one-eyed cook!” (Motahari, 1377, vol. 22, p. 705)

In this example, the imaginative faculty magnifies or minimizes a phenomenon in an unconventional manner, which makes the listeners wonder and laugh; and at the same time, it challenges a social damage, that is, quick belief and haste in acknowledging others.

4. Element of Criticism and Critique:

Indirect expression of social problems and shortcomings is one of the important components of humor. Challenging and criticizing a plague and behavioral damage is one of the prominent features of humor, so that it can be said that humor is the highest level of literary criticism. Humor is a criticism of social and individual failures and problems, but a constructive criticism, not a burning one. Criticism means separating the positive and good aspects of an object from its negative and incorrect aspects. It remains like a coin that is tested, and a so-called pure and fine gold is obtained. This feature of humor, that is, separating pure from impure, barley from wheat, water from mirage, truth from falsehood, truth from lie, is the work of intellectual faculty. Of course, after the process of criticizing a social issue, reason and wisdom puts it at the disposal of the imagination, so that it can be exposed to the people of the society

with artistic beautification and thoughtfulness. In this humorous element, the cooperation and synergy of the intellectual faculty and imaginative faculty can be seen well.

In the book of poetry, Aristotle says the following about the characteristic of criticism that is manifested in comedy: “But comedy, as we said, is an imitation of ugly manners and morals, not that it describes and imitates the worst human traits, but only imitates and describes shameful actions and manners that cause ridicule and mockery. What causes laughter and mockery is something that has flaws and ugliness in it, but no one is bothered by those flaws and ugliness, just like those masks that actors put on their faces for fun and jokes are ugly and awkward, but no one is hurt or harmed by it. (Aristotle, 1343, p. 34). This characteristic of criticizing and challenging is perhaps one of the common aspects between humor and comedy. It is worth mentioning that the imaginative faculty is the source of animal pleasure or animal passion, and the intellectual faculty is the origin of voluntary and deliberate activities. Shahid Motahari talks about the function of the two – imaginative and intellectual faculties, thus: “Among the perceptual faculties which are the basis of actions, that is, that which moves the power of desiring and will, is the imaginative faculty and the intellectual faculty. The imaginative faculty arouses the animalistic desires, and the intellectual faculty arouses the rational will. “Shawq (desire)” is particular and animalistic, and “Irāda (will)” is universal and humanistic. Desire is the origin of delightful activities and will is the origin of resourceful activities. (Motahari, collection of works, vol. 5, p. 456)

5. Element of Ambiguity and Double-talk

Double-edged expressions, irony and ambiguities of humor are important. Sometimes the type of behavior or two-sided speech of a person provides the basis for humor; like ignoring a scholar who speaks in form of ignoring, then gets the answers he is looking for, like the Socratic Method. It is worth noting that ambiguous talk in humor is often accompanied by sarcasm and sardonicism. This feature in humor is also one of the processes of imaginative faculty.

6. Element of Exit from Seriousness and Being in a State of Ignorance:

Satirists used a naive state of ignorance for the appeal of humor and pretended to be stupid and ignorant, and this caused the listener to be surprised and laugh. Of course, a bitter laugh that comes with the awareness of the depth of the disaster and social pathology. The element of imaginative process in this component of humor is very impressive.

Anthropological Foundations of Humor

After analyzing the components and elements of humor, it is important that its philosophical and psychological foundations and backgrounds should also be explored. Humor is more like designing and creating a scenario. This means that the satirist first faces an unpleasant reality and an incorrect social event, such as: the subject of abortion or white marriage, or the lack of work conscience in society and the likes. Then, to express this ugliness and social pathology, he designs and builds a scenario in his mind. A new scheme which, on one hand, wants to challenge and criticize this unpleasant social phenomenon and expose it to the public, and on the other hand, it wants to show it with a humorous cover accompanied by laughter in a subtle expression; and on the third hand, he informed his audience about this painful social pathology and made them think deeply, and then declared his protest against that social damage. What makes the mission of satire easy and difficult is that it should mix jokes with seriousness, laughter with thought, and criticism with sweet talk in order to achieve its desired goal, which is to correct a crookedness in the society. Therefore, creating a joke is more like a careful philosophizing or a scientific design and engineering than just a superficial funny joke. Therefore, a satirist should be a competent psychologist and anthropologist in such a way that he is aware of the types of perceptive and stimulating powers of man and knows the function and role of each of his external and internal powers. And he should also know in what situation the intellectual faculty and the imaginative faculty be used, and how to seek succor from the estimative faculty. It is just like the design of a building and its implementation by an engineer and architect. What materials should the foundation of this building be made of, and what should be the main structure of the building, and what materials should its walls be made of; and what things are effective for its carpentry, embellishment and beautification. These are important points that should be paid attention to.

It is worth noting that the creation of a beautiful work of art, such as humor, is a three-step process: a). Input, b). Processing, c). Output; just like the performance of an artificial intelligence that has these three stages. To produce an effective and enjoyable comedy, we first need a mental input, and that is, to see the problems, damages, shortcomings, and ugliness that appear in a society with an accurate and realistic understanding of them. Then, in the second stage, processing this shortcoming, ugliness, and filthiness and pouring it into an artistic form of humor with all the features and characteristics that a good humor has. Then, the artistic presentation of this humor as an output is addressed in the

mind in an attractive and audience-friendly way. What is related to the anthropological foundations of humor is more related to the second part, that is, the part of processing and developing a content and implementing an intellectual and philosophical activity on this subject of humor, which is inversion, contradiction, exaggeration or belittlement, giving color and gloss to criticism and other things. Therefore, some have relied on a beautiful allegory about this important work of an artist by saying: “An artist, like a silkworm, does not fly until he spends a period in the cocoon.” (Mohaddisi, 1386, p. 53) It is in the cocoon of the second stage or imaginary processing that is considered the most important stages of humor.

It is also noteworthy that the human soul has the power to create and compose, and this is because it is from the origin of the angelic realm and the manifestation of God, the Creator. Therefore, Mulla Sadra believes that: “God Almighty, who is the creator of all existents, and their originator, has created the human soul as an example of His essence, attributes and actions. God, the Exalted, is adorned with similes and not with examples; therefore, self-knowledge is a ladder of God's knowledge. The human soul is an abstract and immaterial reality, which in its essence benefits from power, knowledge, will, life, hearing and sight, and it rules in its own kingdom like God and creates whatever it wants. This is because, soul is of the genus of the realm of dominion and the world of power, greatness and dominance. Therefore, Ibn Arabi says that mystics, in the light of their efforts, create in their imaginative faculty a being that is realized only in that container of imagination” (Mulla Sadra, 1981, vol. 1, p. 265).

One of the initiatives of the transcendental theosophy is that: “The subsistence of intelligible forms to (human) soul is subsistence by emergence, not an inherent subsistence” (Mulla Sadra, 1401, p. 25). This means that the soul is the creator of intelligible and imaginary forms in the scope of its essence, not that it accepts them. The fact that the soul is a creator of imaginary and intelligible forms in its essence plays an important role in the philosophical explanation of suspicion.

The Function of “Imaginative Faculty” in the Creation of Humor

It is enough for the importance and prominent position of imaginative faculty that some people of knowledge have considered it to be the manifestation of the noble name of God “Musawwir” in the meaning of (the creator of) form (Hassanzadeh, 1385, p. 442). Mowlavi writes about the prominent position of imagination in his Masnavi thus:

Man has fatness from (thrives on) imagination, if his imaginations are beautiful

And if his imaginations show anything unlovely he melts away as wax (is melted) by a fire

If amidst snakes and scorpions God keep you with the fancies of them that are (spiritually) fair,

The snakes and scorpions will be friendly to you,

Because that imagination is the elixir which transmutes your copper (into gold).

(Mowlavi, 1380, p. 203)

Although imagination is common between humans and animals, but some philosophers emphasize that human imaginations are more than animal imaginations. Likewise, domestic animals have more emotions and imaginations than wild animals (Hassanzadeh, 1385, p. 223). The secret and mystery of the intensity of human imaginations towards animals should be sought in the precious power of human reason and wisdom, and the existential capacities of his soul. The late Khawaja Nasiruddin Tusi points out that people's sensual tendency is more towards imagination and fantasy than rational reasoning and confirmation. This is because imagination is more enjoyable than rational reasoning. On this, he writes: “The souls of most people are more obedient to imagination to confirmation. And there are many people who hate it when they hear something worthy of recognition, and the reason is that the soul is amazed by imitative images (simulations) more than the truth. How delicious the imitative images were...; and the unpalatable truth (only) becomes delicious with an appropriate distortion. And also (let it be known) that the indulgence in imagination prevents the soul from the indulgence of confirmation.” (Tusi, 1367, p. 588)

What Khawaja means by “delicious distortion” is the process that the imaginative faculty performs on a theme and social content and embellishes imagination with inversion or contradiction and other methods.

Some thinkers believe that the imaginative faculty is subject to hidden desires and wishes that are hidden in the human conscience, it decorates and paints everything in a way that is in accordance with human wishes. These beautiful and wish-fulfilling paintings entertain people especially in a place where they are averse to the truth – which is sometimes bitter and contrary to wishes. The truth is sometimes bitter, but imagination is always sweet. That is why a person who

is condemned and oppressed by the imaginative faculty, whether he likes it or not confronts the reality, which may be repulsive to him. However, the intellective faculty is not subject to desires and wishes, it has rules, laws and calculations which it does not violate. This is the secret of the fact that a person whose intellect is weak and subject to imagination likes to see everything from a distance and vaguely, and avoids getting close. (Motahari, 1377, vol. 22, p. 279)

In general, it can be said that unreal and fictionalization of words or breaking the rules of discovering reality (rules of thinking) and the rules of reality (philosophical and scientific rules) are the most general source for producing a joke. In the first step, it is appropriate to define the power of imagination from a philosophical point of view, so that we can know exactly its role and function. Then, we will distinguish the representative faculty (i.e faculty of fantasy) from the imaginative faculty from a philosophical point of view. Shahid Motahari says this while analyzing the power of imagination and expressing its function: ‘The representative faculty is a faculty whose job is to take pictures of realities or things, whether external, inner or psychological realities. Numerous and different mental works are prepared by this faculty on all the mental conceptions that are integrated and concentrated in the “memory”. This faculty cannot produce an image by itself, the only thing it can do is that if it finds an existential connection with a reality, it creates a picture of it and leaves it in the memory. The work of the representative faculty is that it always takes a picture of any reality it connects with, prepares it and leaves it to another power called the “retentive faculty’ (Motahari, 1377, vol. 6, p. 271)

One point worth mentioning is that, without a doubt, the faculty of imagination should work and strive under the supervision of (the faculty of) intellect and wisdom. Breaking the reins of imagination is detrimental to human growth and development. Man is a collection that must be governed by a system (Ibid., vol. 4, p. 580).

Imaginations, which are a kind of violation of reality, and fallacies, which are a kind of violation of rules and regulations governing reality, are two general platforms and perhaps the most general platforms for humor. Exaggeration, boasting, lying are under imaginations, and antithesis and contradictions, overindulgence and exaggerations are included amongst fallacies.

In this context, it is appropriate to point out the difference between the faculty of “phantasy or imagination” and the faculty of “compositive imagination” because each of these two powers has a specific function and role. Faculty of “phantasy or imagination” is a reservoir where the images collected in the common sense(s) are archived and kept. (Mulla Sadra, 1981, vol. 8, p. 211)

On the other hand, the faculty of “compositive imagination” is the faculty that combines the forms stored in the faculty of “phantasy or imagination” or separates them from each other and shapes new forms: “For it is for us to superimpose the sensible images one by one and separate them from one another, not in the manner that we saw from the outside, like an animal whose head is like a human head and the rest of its body is like that of a horse and it has two wings, and this behavior is not fixed for all the faculties, so it is therefore for another faculty.” (Ibid., p. 214)

In other words, the faculty of “compositive imagination” is an active faculty that, if it works under the supervision and control of the intellect, it is called “reasoning faculty or conceptual intellect.” And if the modifying faculty is at the service of the estimative faculty and is under its control, it is called compositive imagination. Sadr al-Muta’alihin says about the “modifying faculty” thus: ‘The modifying faculty has the ability to intervene in the knowledge and information accumulated in the treasure of imagination and combine them with each other or separate them from each other. For example, the modifying faculty can create a person like a bird in the mind, or create a sea of mercury or a mountain of emerald. If the modifying faculty is at the service of the animalistic estimative faculty, it is called “compositive imagination”, and if it is at the service of the rational faculty, it is called “reasoning faculty.”’(Mulla Sadra, 1981, vol. 8, p. 56)

It is worth noting that the modifying faculty sometimes combines or separates two forms from each other, and sometimes, it combines or separates two meanings from each other, and sometimes, it combines or separates one form from one meaning; which is interpreted as “combining what is separate and separating the compound”.

Humor and Element of “Amazement”

One of the important elements in the formation of humor is to arouse surprise in the audience. This surprise causes laughter and becomes the charm of humor. Mulla Sadra says: “Astonishment is followed by laughter” (Mulla Sadra, 1981, vol. 9, p. 80). The satirist should craft and design the humor in an artistic and subtle way that will surprise the listener. Therefore, it is appropriate to define and analyze the word “amazement”. Astonishment or amazement is:

“That mental state that is caused by stopping a person's mind, or placing it against a subject or an event that is outside the circle of known laws, principles, and norms, and is generally outside the mental information and conditions” (Jaafari, 1389, p. 199). Of course, this astonishment has several levels and degrees of intensity and weakness. This is because the recognition and awareness of the incompatibility of the humor content with the known and subjective rules has different degrees. Sometimes this astonishment arises from the feeling of greatness that is placed in the perspective of the observer, and sometimes the amazement is caused by ignorance of the cause(s) of an issue. This type of astonishment is eliminated by the disappearance of ignorance. This is why it has been said, “During awareness and knowledge of causes and factors, astonishment is removed.” (ibid.)

Unsurprisingly, laughter is known as a sign of ignorance in some traditions. Imam Sadiq (peace be upon him) said: “One of the signs of ignorance is to laugh without surprise” (Al-Hurr Al-Amili, 1409, vol. 12, p. 115). And this point shows the close connection between astonishment and laughter. Therefore, behind every laugh of a wise person lies a surprise, and behind that surprise lies an illogical aspect that causes laughter.

Ibn Sina considers surprise as one of the characteristics of human beings and considers it to be an emotional passivity that arises after the perception of rare things that causes laughter. (Ibn Sina, 1375, vol. 2, p. 183).

Also, Sadr al-Muta'ali defines surprise as follows: “It is an emotion that occurs after realizing a rare matter followed by laughter” (Mulla Sadra, 1395, p. 260). In short, an attractive and effective humor is created as a result of the interaction and synergy between the two faculties of intellect and imagination. The role of the intellectual faculty is to diagnose social pathology and detect the defect. And the role and function of the imaginative faculty is to use attractive methods to create a common dissonance and inconsistency in order to arouse the listener's surprise. Then, there will be laughter, and finally, the listener will become deeply aware of the depth of a disaster and social damage.

In other words, from the point of view of transcendental theosophy, the human soul is of the genus of angelic realm, a transcendental and abstract reality. Therefore, God has made it an example of His attributes and actions, whereby it has the power to create things inside and outside of its kingdom. In Sadra's psychology, the faculty of disposal plays the main role in the production and creation of humor. This faculty can relate and connect things with each other with delicacy and subtlety in such a way as to surprise the listener. Depending on its application, this faculty is sometimes called “compositive imagination” and sometimes “reasoning faculty”. All the features and factors that have been expressed for the nature of humor are derived from this faculty.

Conclusion

One of the most effective tools and methods of expressing social damages is humor. In general, humor has four bases of: epistemology, ontology, anthropology, and axiology. In this paper, the foundations of anthropology and psychology of humor have been researched. Humor, like other creations, has four basic causes, viz. 1). Efficient cause; 2). Teleological or final cause; 3). Material cause; 4). Formal cause. In a comprehensive definition, humor can be defined based on these four causes: “Humor is a work of art consisting of a pleasing form and shape, and a material content created by the creative mind of an artist for the purpose of correcting social damage.” Humor is more like designing and creating a scenario. This means that the satirist first faces an unpleasant reality and a crooked social occurrence, such as the situation of abortion or white marriage, or the lack of work conscience in the society, and the likes. Then, to express this ugliness and social damage, satirist designs and builds a scenario in his mind. A new plan that on the one hand wants to challenge and criticize this unpleasant social occurrence and expose it to the public. Creating a beautiful work of art, like humor, is the result of a three-step process – a) Input, b) Processing, c) Output – just like the performance of an artificial intelligence that has these three stages. In general, it can be said that humor has elements and pillars that play an essential role in its identity; and these pillars are: inversion and disharmony, apparent contradiction, criticizing and challenging, exaggeration or minimization, being accompanied by invective sarcasm, being double-edged, and having the motivation to reform and amend. The role of the faculty of compositive imagination and the faculty of phantasy in the creation of each of these pillars is significant.

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