

The Aspects of Syntactic Ambiguity in *Resaleye Delgosha*'s Satire based on Fonagi's Theory

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Comedy dates back to Plato's time. Today, a variety of theories on satire are presented in the field of linguistic and literary knowledge. These theories provide the basis for the analysis of comic writing. Obeid Zakani (701-772) was one of the successful comic authors in the field of Persian literature. Obeid Zakani's narrations in *Resaleye Delgosha* express the truth through humorous language. Between the lines of *Resaleye Delgosha*, there are some darned realities that, in their structure, we see the ambiguity. Since "Fonagy's Humor theory" is based on the structure of ambiguity, the present research has conducted a descriptive-analytical method in the structure of the ambiguity of the delusional treatise of satire. The findings show that there are four types of syntactic ambiguity in the humorous narrative of *Resaleye Delgosha*, which are consistent with the pattern of ambiguity. This study contributes to the determination of the role of syntactic ambiguity in the satire of *Resaleye Delgosha*. There are four types of ambiguities in this work: surface structure ambiguity, deep structure ambiguity, the combination of both surface structure and deep structure, and its contrast. Obeid Zakani's satire holds all these four ambiguity types. The present essay aimed at classifying and analyzing the ambiguities in *Resaleye Delgosha* regarding Fonagy's theory in a descriptive and analytical pattern. In addition, deconstruction in the context of the deployment of phrases and sentences plays a role in creating syntactic ambiguity. Among the four most commonly used models in the satire of this work, deep structure ambiguity is remarkable.

Key words: Obeid Zakani, Irony, Ambiguity, Fonagi.

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