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## STUDY OF THE TYPES OF VISUAL POETRY IN 70s DECADE

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### ABSTRACT

Visual poetry is a type of poetry which has been considered by a number of poets in contemporary era. This vantage point has been followed with more diligence in 70s decade and has lead to the formation of new types of visual poetry. In this research the most significant types of visual poetries in 70s decade has been analyzed and according to the results of the research the most significant feature of this period is reflected in the use of outside the text element which are mainly formed by the use of pattern, image, painting, and graphic tools. From this perspective new types of visual poetry such as poem-cinema, concrete poetry, poem-painting and multimedia poetry are presented in this era which in nexus with the development and expansion of modern communication tools and in particular the internet is due to be investigated. The most important feature of all these poetries is the dependence of reading and understanding the poetry to writing and seeing the poetry which transforms poetry from an oral art to a written art.

**Key words:** visual poetry, 70s decade poetry, concrete poetry, photography-poetry, multimedia poetry

### 1. INTRODUCTION

By the fundamental changes and evolution in terms of aesthetic bases of contemporary poetry and attention to modernism and new experiments in poetry various poetry waves and movements were created. Along with semantic and formative modernism the visual aspects and effects in poetry has been attended by a number of contemporary poets and considerable instances have been created in this respect. This evolution along with the Persian poetry changes particularly in the formation of Nimaee poetry and other poetry movements originates from other new experiences of world poets in terms of visual poetry. Some of the Nimaee poetry poets in line with other modernisms have attended visual aspects too. Among them Esmaeel Shahrudi and Tahere Saffar zade have paid attention to this type of poetry more seriously compared to other poets. But apart from the works of the aforementioned poets in a significant part of the visual poetry of this era there no considerable variety of work and most of the poets make use of the same techniques and methods to create visual signs in poetry. This process has continued all along the years before the Islamic revolution in Iran until in 70s decade a new movement happens in the visual poetry that is significantly related to the various aspects of modernism in poetry of the 70s decade.

Visual poetry in 70s decade was accompanied with a significant qualitative and quantitative development. In addition to that more poets have paid attention to visual poetry and the application of its techniques and various methods to create visual signs in poetry has been used. Part of these techniques is the same techniques and methods implemented by the poets of the previous decades with this difference that the frequency of these applications in 70s decade is more than the previous decades. Another part of the techniques and methods leading to the creation of visual signs and meanings in the 70s decade poetry is special to this decade and is not observed in the poetry of the previous poets. From this vantage point in addition to breaking terms and cutting into pieces in order to create visual signs and writing poetry so that a particular type of form or image is evoked new methods such as applying form and image in poetry in two lines of companion and succession, use of special methods of visual arts such as photo shop and designing, use of the images extracted from the films etc. are among the techniques which have been implemented in the 70s decade. In addition to the new methods applied in visual poetry of the 70s decade we may refer to a number of poets who have only practiced visual poetry. Therefore, visual poetry can be analyzed as an independent movement from 70s decade onwards. So far no scientific and reasonable classification of contemporary visual poetry and particularly in 70s decade has not been carried out. In most of the articles whose subjects were visual poetry some of the famous works by Esmaeel shahrudi, Tahere saffarzade etc. has been presented and classifications have been done on the basis of these limited samples. The present study is an attempt to describe and interprets the most significant types of visual poetry of the 70s decade as well as most significant techniques and methods applied in these poems to create visual signs.



## 2. REVIEW OF THE LITERATURE

Concrete verse which is known as <visual poetry>, <writing poetry> and <Concrete poetry> is a type of poetry that in addition to words benefit from related facilities and elements with visual arts and evoke a special form or image by deviating from norm and defamiliarization in writing format. What differentiates this type of poetry from the general meaning of it is the attention to visual aspects and effects and the dependence of the understanding and comprehension of the poetry to writing. In defining the concrete verse it is stated that: <visual or concrete verse is the type of poetry wherein painting and writing and geometric poetry has abutted the internal theme so that the external form of the pivotal concept and message of the poetry reflect in writing methods> (Saffari, 2007:409).

One of the highly applied references to concrete verse is that English equivalent of this type i.e. concrete which is similarly applied in Persian language. Concrete in terminology means objective, palpable, touchable and solid and concrete verse in literary usage refers to a type of poetry that is written along with the use of physical aspects of the words. Concrete verse is created when physical characteristics of the word, invokes an application and definition outside the dictionary definition. The purpose of the concrete verse is a reference to this formative feature wherein concrete way and superficial integrity and the meaning of the verse can not be overlooked or separated from each other. Concrete verse is sometimes stated by the use of other names and might be referred to as visual poetry or concrete poetry or such as these that each of them is a vantage point of the concrete verse. In a number of samples the appearance of the words is prioritized over the literary significance which is acceptable because of the visual aspect of the verse. Concrete verse pays attention to the appearance and external state of the poetry as well as the contextualization and conceptual aspects of the words. In fact the structure of the words in concrete verse should complete the meaning of the verse> (Azarm, 2011: 34). The main point of the definition of concrete provided by Mohammad Azarm is the attention to writing physics of the word, superficial form integrity and the meaning of the verse and the accompaniment of word structure and form and meaning in complementing the concrete verse. The compiler of the literary terms dictionary has differentiated two types of concrete verses from each other and has defined <writing poetry> and <visual poetry>: <writing poetry is a type of poetry where the lines and verses of the poetry be arranged in a form that finally give a special form and pattern to the sheet of paper ...the more developed version of writing verse is the visual or concrete verse.

In visual poetry instead of definite geometric patterns which was normal in writing poetry the poet usually presents the favorite design which is the embodiment of the theme of the poetry> (Dad, 1993: 195-196). By a more precise look we understand that both of the aforementioned types of poetry entitled writing poetry and visual poetry are in fact subdivisions of concrete verse where by the use of deviating from the norms of writing, vertical and horizontal fractionation and lineage and the breakage of the words a special form is implied which is usually placed in nexus with the theme, meaning and the content of the work. Dr. Vahidian Kamkar who has selected the title <visual poetry> presents a concise and comprehensive definition of concrete verse and defines visual poetry (concrete) as: < it is a type of poetry that the order of the letters and words have a relation with the concept of the poetry> (Vahidian Kamkar, 1996: 6). Some have defined the concrete verse in nexus with visual poetry. Ahmad Razi, in an article of pattern and concrete poetry in contemporary literature of Iran writes that: <pattern poetry and concrete verse are two literary type of the contemporary literature where the poets by a look at graphic art and by the use of deviation in writing painterly write the poetry> (Razi, 2010:44). Totally, concrete verse or visual poetry is a type of poetry in which by the use of terms placement and lines fractionation and geometric forms and images created the theme and concept of the poetry is visually presented. Most of the presented definitions of the concrete verse goes back to the instances of this poetry in the period before the Islamic revolution. In other words, these definitions are created on the basis of the 30s to 50s solar decades. But today thanks to the changes and evolutions in Persian poetry new versions of concrete verse have emerged which are not in line with the definitions and criteria presented and include new aspects which are not referred in these definitions. But in 70s decade in particular some types of concrete verses were presented that are known by titles such as photo-painting, concrete verse, poem-writing, poem-cinema, and multimedia poetry that will be discussed in the following parts of the essay. Concrete verse has been the subject of many articles and researches where the types of concrete verse across the world and in Iran have been analyzed and among them are the following ones:

Honarmandi Hasan (1971). In the book entitled, the foundation of modern poetry in France in a review of mutual influences of Iran's literature and France, deals with the similarities of wooded lyrics and Apollinaire collygrams. In this book a number of Apollinaire concrete verses were recorded.

Franco Jin (1983) in the book modern culture in Latin America, in introducing the new effects of culture and literature in Latin America analyzes the concrete movement in Brazil. Franco in addition to presenting samples of South American concrete poetry considers the reaction to aristocratic and Latin American classic as the reasons behind the formation of this movement.

Alipoor mostafa (2000). in the book today's poetry language structure in addition to analyzing the reference of terms to the external reality and physical evocation of the words talks about the concrete verse and by reference to a number of concrete verse of Esmaeel Shahrudi, Hamid Mosaddeg, and Tahere Saffar zadeh, introduces these verses as <instilling the feeling via displaying the terms>.

Shahrudi, Afshin, (2010). In a preface to the poems of the Afshin Shahrudi considers the poetry-writing as the product of photography and poetry cooperation and accordingly in the contemporary era the line in



between arts has considerably abolished and the future art is the product of cooperation between various versions of art and literature.

Panjeri Mazdak (2012). Defines visual poetry or poetry-graph in addition to a review of the concrete poetry in recent era presents a number of concrete verses by poets such as Saffar zade and some of the 70s decade poets and in a part under the title of poetry-graph enumerates the differences with concrete verses of the earlier periods.

Hassan Lee Kavus (2013) in the second chapter of the book innovative types in the contemporary poetry of Iran analyzes the innovation of contemporary Iranian poets in writing format. He also refers to the visual instillation via fractionation in the verses by Shamloo, Ahmad reza Ahmadi, Forugh Farrokhzad etc. use of techniques such as terms breakage and vertical and horizontal fractionation in the verses by Esmaeel shahrudi and Shafiee Kadkani, Hamid mosaddegh Hushang Irani etc. are analyzed.

Given the review of the related literature most of the researches on the contemporary concrete verses have been done by depending on the samples by verses by Semaeeel shahrudi and Tahere saffar zade Hamid mosaddeg and other poets of the 40s and 50s decades and can be analyzed as an introduction to the subject. In none of the researches concrete verse types in 70s decade and the types of creating visual signs methods- which is the subject of the current research have been analyzed and investigated.

### 3. DATA ANALYSIS

#### 3.1. A preface to concrete verse in Iran

Concrete verse in the contemporary era is significantly influenced by the changes and evolutions which by the formation and spread of Nimaee poetry emerged in Persian poetry. The main core of the Nima poetry and perspective is the pathology of the saturated aspects of the traditional poetry and implementing new factors and elements to get out of the repetition cycle of form, meaning and language. After Nima other poets proceeded with this process and new waves and movements such as Sepid poetry, Najm poetry, Moje no poetry, visual poetry (plastic), Nab poetry, Language oriented poetry etc. occurred. Every one of these poetry movements and currents were trying to add up new effects and aspects to the Persian poetry and present new experiments in terms of meaning, form, structure to the poetry. Attention to visual aspects and themes can be discussed under the same category and can be included in the list of the modernist poets.

In the era before the Islamic revolution various types of concrete verses in the poetry of poets such as Esmaeel shahrudi, Tahere Saffar zade, Hamid mosaddeg, Firuze Mizani etc. can be observed. Among them Esmaeel shahrudi, Tahereh saffar zade have proceeded with the concrete verses far more seriously and have created more samples except for the concrete verses of the Saffarzade which has considerable differences with other types of this poet and show that the poet has mastery over the visual elements and components of the poetry in terms of application in other instances the methods of creating the visual signs and representations are the same and mostly depend on techniques such as breaking the terms, ordinal fractionation of its components, repetition of the term and phrase, deviation of the norms in writing to create proportion between the meaning of the term and writing form, use of numbers as a visual sign and placement of the lines to create a visual sign in the totality of the poetry or pattern poetry. One of the most frequent techniques of concrete verse in Persian poetry is cutting and breaking the terms into letters and smaller parts and vertical and stair like lining. It is axiomatic that such a perspective is inclined towards the rights and liberties of the poets in fractionation and lining of the poetry which originates from writing form of the Nimaee poetry. Therefore, fractionation in the Nimaee format can be considered as the facilitating factor of the concrete verse.

After the experiences of poets such as Esmaeel shahrudi, Saffarzadeh, Nosrat Hamedani, and other poets of the 40s and 50s decades in terms of concrete verse this perspective was not considered very seriously and mostly with the same repetitive methods such as breaking, under writing the letters of some special words such as pouring, breaking, dropping, dripping continued. The significant issue is that until before the 70s decade the contemporary poets did not continue concrete verse as an independent poetry type. A poet like Tahere Saffar zade was also satisfied with those six concrete verses and in her later complex there was no sign of visual works. This process continued until 70s decade when in this decade a number of young poets show a special attention to concrete verse and new methods were applied in creating new methods of concrete verse.

#### 3.2. Concrete verse in 70s decade

We know 70s decade poetry with its different components and factors in terms of form, language and meaning; components which originate from postmodernism theories. The separation and departing from Persian poetry tradition on the one hand and its nexus with postmodernism components on the other hand has placed 70s decade poetry at a special position. Attention to visual aspects and themes in 70s decade is among the main components and features of poetry of the decade which is in absolute proportion with deviation from the norm, diverse writing and defamiliarization. In the poetry of this decade individual innovation, and its differentiation from others' poetry in terms of form, language, and meaning are among the main goals of the poets. From the same perspective some of the poets of the 70s decade in order to instill the differentiation and difference in their poems have resorted to visual techniques, graphic themes and cinematic themes.

Concrete verse in 70s decade has been accompanied with acceptable qualitative and quantitative development. In addition to that more poets have attended to concrete verse and application of its techniques



and visual signs. More various techniques and methods to create visual signs in poetry have been implemented. In addition to popular techniques and approaches in earlier decades a considerable part of techniques and methods leading to the generation of visual signs in the poetry of 70s decade is special to this period and can not be observed in the poems of the earlier decades. From this vantage point in addition to cutting and breaking terms to create visual signs and write poetry in a way that evokes a special image benefit from newer innovative methods such as implementing images and forms in poetry in two lines of companionship and succession, use of special methods such as visual arts such as photo shop and designing, use of images extracted from cinema films etc. Other signs and themes can be observed in 70s decade which shows the relation and closeness of this type of poetry with visual arts. In the poetry of 70s decade expansive attempts have been made to change poetry into a written art and depend part of the value of the poetry reflect through visualizing the paper page. Large part of the measures taken by the poet within the text of the poetry can not be transferred orally to the reader because understanding it requires visual communication. In such cases, the increasing communication between poetry and the visual arts is very considerable. Implementing visual arts techniques such as collage and piece making use of cinematic terms and phrases such as long shot, close up and classifying parts or clauses of poetry by titles such as episode and sequence can be observed in the poetry of the poets of 70s decade.

Concrete verse is a branch of 70s decade poetry which can be analyzed as an independent poetry movement and its components. One of the significant features of 70s decade concrete verse is the variety and differences of techniques implemented in these poems. In contrast to the concrete verse of the previous decades in the poetry of 70s decade various types of techniques related to the arts of photography, painting, designing, and cinematic art have been implemented which will be analyzed later in the study.

### 3.2.1. Reading-viewing

Reading-viewing which is a combination of two words <reading> and <viewing> is applied to refer to a type of concrete verse. As can be understood from the title of this type of poetry the understanding and comprehending this type of poetry requires reading and viewing. This term was first used and presented by Mehrdad Fallah to refer to his concrete poetry. Mehrdad Fallah is one of the active poets of the last three decades of Iran. He started his literature activities from the first years of Islamic revolution and his first collection of poems entitled suspension in 1983 and after that the collection of the best expectation in 1991, four mouths and one look 1996, I am getting crow again 1998, from myself 2000, from Fallah publication (Cf. Baba chahi, 2001:346).

Mehrdad Fallah in his verses has made new experiences which are mostly in terms of concrete verses. He by implementing the graphic software has created a new version of concrete verse. In fact this type of poetry is a type of concrete verse which by variety of word placement, implementing graphic software and facilities and lack of following the systematic fractionation. It seems that reading-viewing poetry and experiences of this type can be considered in nexus with the development of communication and especially the development of internet. In fact this type of poetry is a type of concrete verse that by the variety of word arrangement, use of facilities and software by considering the writing style of the reading-viewing poetry and benefiting from color and designing it seems that the chances of expanding such works is very difficult if not impossible. Fallah has also published most of his concrete verses in virtual space. From this vantage point the development of internet in Iran can be considered in relation with the development of such poetry types.

<wav> is the title of a reading-viewing type of poetry which insists on the importance of correlation and unity. The text written in this reading-viewing: <I and you and he/she the same other, came together for years and before becoming we, we have caught the tail of each other and doesn't let it go by God> The totality of the writing is changed into a visual sign and gets the form of <wav> a letter in Persian which is clearly visible. The poem is a reference to the necessity of unity which is not obtained. <wav> is the distance between I, you and him/her which has not happened and has not changed into we:





In the following reading-viewing the method of writing and lining is so that different interpretations of the lines can be made. In these reading-viewings <ba> is in the center of the attention and all lines start from this letter

The three lines written upwards:

The wind which invoked the wind does not quit blowing  
Running along with the mad with thousand broken feet  
With the mad of the same street that saw

The horizontal line:

With the mad in (dream) to nowhere (suddenly) if I take/pour/fall

Line downwards:

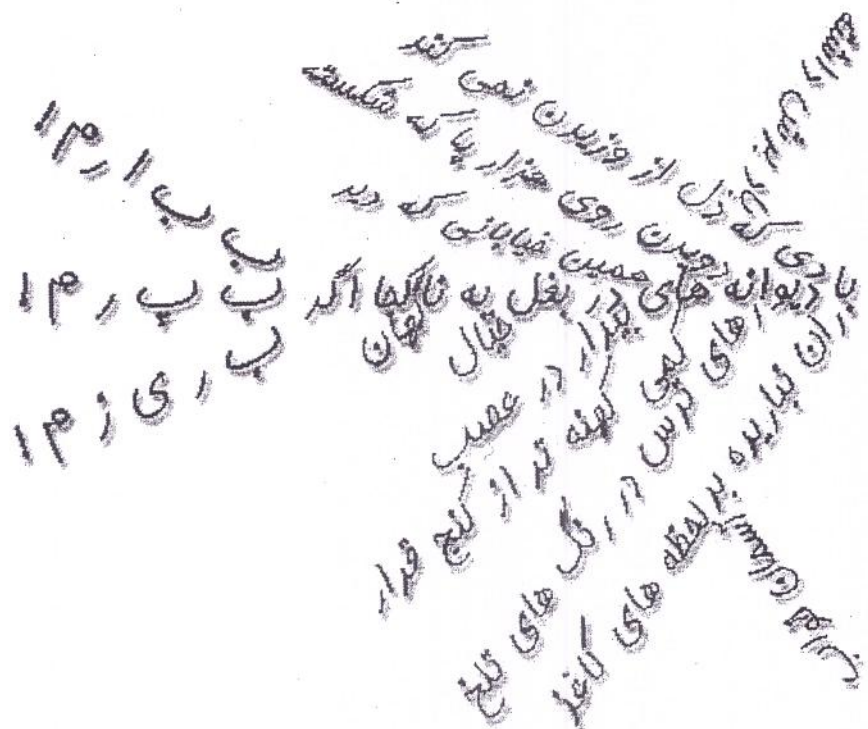
Rain has not fallen on the sky of the paper (sleep moments)

With the fear mad in bitter colors

With the mad a bit older from the corner of safety

With the mad awake at nerve

The picture obtained from these reading-viewings can evoke an umbrella which is in nexus with wind, fall, rain....



In the following reading-viewing four horizontal lines reach a point where falling is the ultimate. The meaning aspect is so that the verb fall is applicable to all of the lines:

Streets with alleys houses people and its bridges

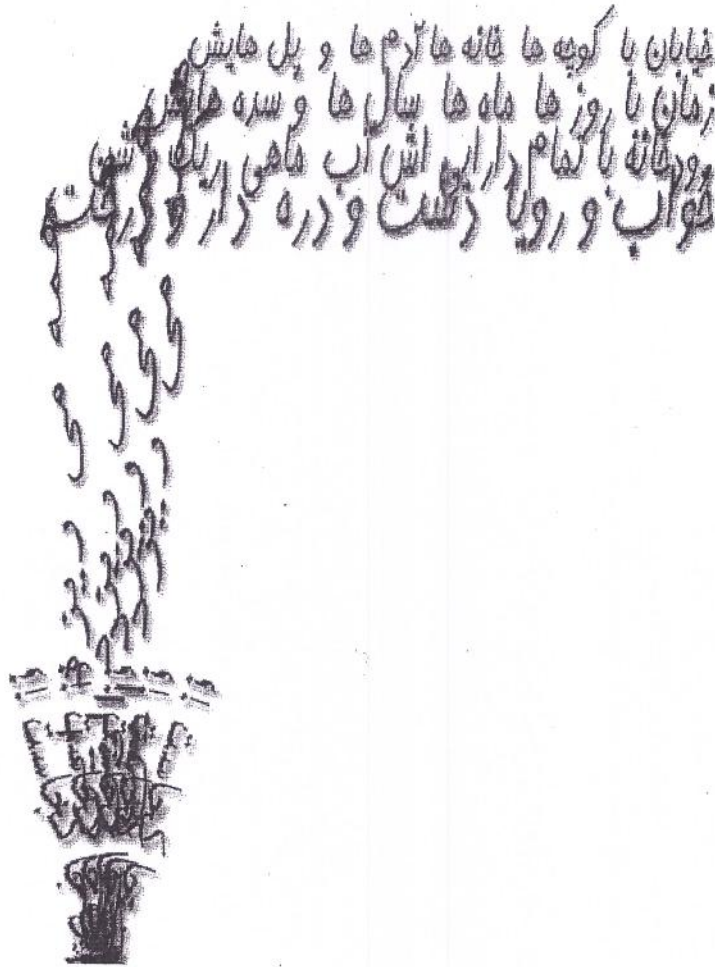
Time with days months years and its centuries

River with all its riches water fish stone sand

Sleep dream plain valley trees in a way

At vertical line <falls> is repeated four times and at the end of the vertical line, by the use of <where is it> form like a basket is created so that all these lines fall into this basket which is not clear where it is:





### 3.2.2. Poem-cinema

Poem-cinema (poem + cinema); is a type of concrete verse that makes use of cinematic images, terms and techniques. Parts of the concrete verse of the 70s decade accompanied by real photos and images, designs and writings and images from the films of the cinema were formed. In 2003 a book by Ali Abdolrezaee and Afshin Sharudi was published which was called *Shinma*. This book was along poem By Ali Abdolrezaee along with photos by Afshin Shahrudi and the caricatures by Ardeshir rostami. In this book photos by Afshin Sharudi and the caricatures by Ardeshir rostami where used as the decoration for the book and their absence does not affect the book and the poetry and the book has well preserved its oral structure. If we try to trace for such features in concrete verses entitled poem-cinema we would not reach an optimal result. Because in all of the poems known by this title the visual and writing components have not been well combined and merely the adjacency of these two items is conspicuous. One of the poetry collections under the title of poem-cinema is the collection of issued from Abadan by Kurosh Karampoor which was distributed in 2005. Karampoor in many of the lines of the collection tries replication and mutual understanding with the characters of the Persian films and mix the poetic events with those of old film stories and this mixing and mingling provides the nexus between images and writing.

The main point in issued from Abadan is the designs which have filled all of the books. Most of the designs are in square format and appositely evoke the film negatives. The photos used in this book are of two types; some of the images are extracted from the Persian films and used in the book without any change. Some other ones are the photos taken by the poet or the images from the film which are presented in a vague and obscure format in the book. The other point is that all of the photos of the book are in black and white format that by referring the work to the past can be considered as a visual impact of the work connected with visual sign and the concept of the poetry as well as the time of the occurrence. And also the poems of the work are all in Abadani accent which abuts the formation of the local atmosphere of the poetry.





In fact the poet has tried to find similar instances in between narrations and the characters of his poetry and reflect this similarity by selecting a part of the film. The main point is that if the reader is not familiar with the book a considerable part of the interpretation will be disrupted. Because the pivotal point in these poems is the relation and similarity between the narration and the character of the poem with that of narration and film character and the lack of understanding of the reader of this similarity makes the photos as a mere decoration.



(Karampoor, 2005, 16-17)

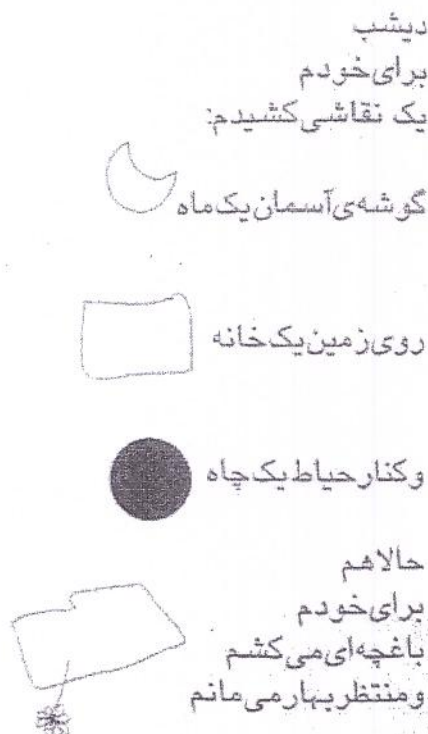


### 3.2.3. Photography-poetry

Photography-poetry is a phrase referring to the cooperation and assistance of poetry and painting or writing in the formation of work and be called Photography-poetry. The phrase Photography-poetry is implemented to refer to the works of Afshin Shahrudi. From Afshin Shahrudi four collections have been published in terms of concrete verses: My memories, Moon, Well, and Garden (1998), From the time of madness (2002), Concrete verses of Afshin Shahrudi (2010), Love and War (2016). Shahrudi is an expert photographer and by the use of his art in designing and photography from his earliest poems has tries to present a different version of concrete verse. He writes at the preface to the poetry book of Concrete verses of Afshin Shahrudi: <closeness and in a sense adjacency in my work is the result of personal experience and the product of life and my attention to both of them. These poems were also the result of a period of distance from photography and graphic and my adjacency with poetry which was originated in early 70s decade...> (Shahrudi, 2010: 11). A large part of the concrete verse of the Afshin Shahrudi is done by adding images. In addition to the simplicity of the form of the things and simple designing provides a childish atmosphere to the verses and in addition to the simplicity of the language of the verses in this collection it is without complexity and it seems that the teenagers can also be the reference of a large part of the poems of this book. In order to provide concrete aspects to the poetry Shahrudi makes use of a number of techniques and adding images as well as childish designing are among them. The applied images within the text and the captions of the poetry can be divided into two categories:

1. Poet throughout the text instead of the word makes use of the image and in fact implements the external equivalent of the word. For example, the poet in the line <and from there/we watch a red fish/ that swims in the jar of the neighbor >(Shahrudi, 2002:35) instead of the word fish he uses the design of fish. In these types of poetries visual signs are part of the poetry whose elimination damages the conceptual structure of the poetry.

2. In some poems of Afshin Shahrudi, image plays a decorative and complementary role and without the image the meaning is complete and lack of the image does not create any problem in the meaning of the poetry. In the first poem of the concrete verses of Afshin Shahrudi which the same as all other poems has a childish view the images have a decorative function and remind the children educational books where the simultaneous use of word and the image are observed for the sake of training. In this poem in addition to the fact that the images are significantly childish and the poet has tried to transfer the concept of the poetry by the use of simple lines, geometric forms such as rectangular and circle the language and the statement seems considerably childish:



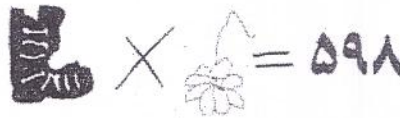
(Shahrudi, 1998:6)



In these types of poems we are faced by parallel use of words and images; so that the lack of any of them does not affect the meaning of the poetry. But from another perspective that is the totality of the page and the visual enjoyment which is embedded it is significant. But also this aspect can be considered from graphic perspective and discuss its quantity and quality but in terms of writing an poetry the visual signs in these poems and others of the same type have no innovative and new function and literally does not add up any thing to the poetic structure. This poetry can be recited orally and the embedded meaning in it will be transferred to the reader. Shahrudi despite the fact that he has continually created and distributed concrete poetry there is no big difference comparing his earlier works and the newer ones and the poet is following the same methods implemented in the earlier works.

۳۶

چنگ تمام شد  
 و ساد  
 با یک توپ پلاستیکی  
 به خانه برگشت  
 مادر م  
 علامت محاسبه را  
 از روی شیشه پاک کرد  
 و گفت  
 پروانه های سوخته  
 ضرب در بیوت های نرو بیده  
 می شود دیان صد و نود و هشت



(Shahrudi, 1998:36)

از زمان جنون / ۳۱

هوای مرضیه ابری بود .  
 با شانه های خیس  
 کنار حوض نشستم  
 و با ماهی ها حرف زدم .

هنوز یک کلمه ی قرمز مانده بود  
 که برف های مرضیه بارید .



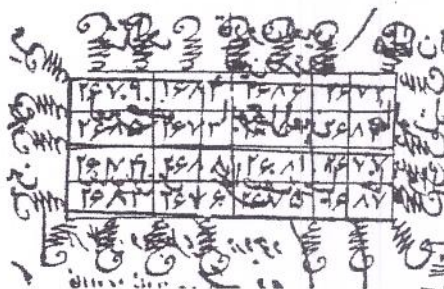
هنوز آن کلمه ی قرمز را نگفته ام .

(Shahrudi, 2002:31)



In addition to Shahrudi a number of other poets have started writing in this style and within their poems have implemented images as well as designs. Keyvan Gadrkhah in the collection of Parikhani, when talking of magic and sorcery places an example of table drawn by magicians in the text:

صدای زنگها و چخچخی هایی که آسمان را می لرزاندند  
برج و بارو هایی که در یک چشم به هم زدن ظاهر می شدند  
و آینه هایی که تصویرهای ابرویاد در آن موج می زدند  
چیزی نمی یافتم  
چیزی نمی دیدم، چیزی نمی شنیدم  
تنها تصویر درختان غروب  
بر حاشیه شب می لرزید  
و صدای ندبه مردگان از دور دست ها به گوش می رسید  
آصف عزیزم ای تابناک نوشت  
و جدولی رسم کرد از جوهر زعفران  
بر پوست آهوی ختنی :



که به حروف ابجد می گوید :

به صف شوند بایاها

و گمانه زنند بر نشانه هایی که می شناسند

برخوانی ۲ □ ۱۳

(Gadar khah, 1995:13)

#### 3.2.4. Digital poetry (multi media poetry)

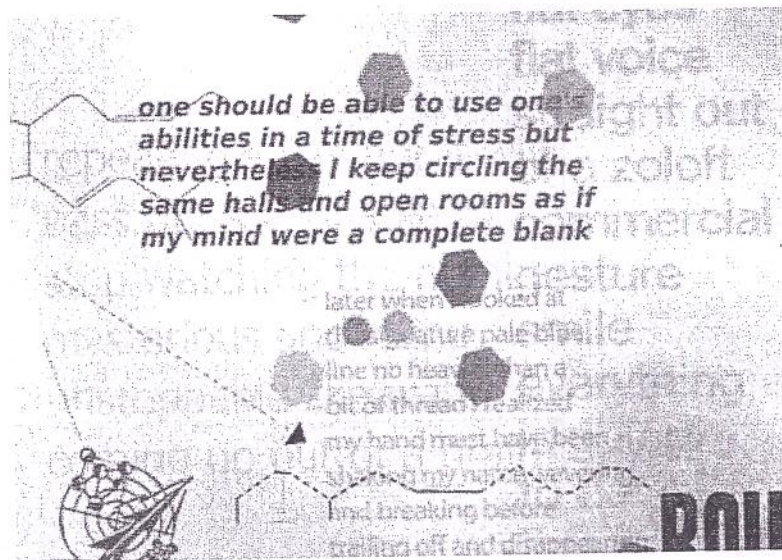
Digital poetry or multimedia poetry is a type of literary-artistic work which is created by the combination and cooperation of poetry, cinema and graphic art. E-poetry and internet poetry in continuation of digital art expansion and the theories based on writing and speech confrontation are discussable. In digital poetry by every click on the words the type of the arrangement of the sentences and their syntax is broken and new meanings are created (Abdali, 2012, 14). In such rules and regulations for poetry whether in old vantage point or the Nimaee perspective gets transformed. In fact it seems that the final product can not be considered as poem. The audience in these works changes into a user. In other words the same as the can be considered as poetry they can be included in animation as well. The product which is known as digital poetry in addition to the use of word, image makes use of the animation facilities and audio visual facilities as well. For example when there is reference to a film throughout the text by the use of digital and electronic software display part of the intended film. In addition to that in multimedia work we can make use of digital facilities, and create several layers of meaning in the text that by a click on the words or the intended sign a layer disappear and another appear.

The appearance of such works is totally in connection with the expansion and development of communication and the chances of implementing the digital facilities and virtual environment. <Today technology has changed many of the concepts and has criticized our traditional understanding of the art. In the world of technology today many of the borders and lines between the accepted forms of the art are lost and new dimensions have emerged. No more poetry can be imprisoned in the cage of word. Graphic is no more used for the sake of publication purposes. Photo is no more a visual images which used to be recorded on a film and paper in a dark room. The interference of different arts with each other has created new expressions



as well as modern capacities> (Shahrudi, 2010:9). The fact that to what extent the role of these arts can be evaluated in these works in qualitative and quantitative terms is discussable. The significant point in these works is the fundamental evolution in the identity and the concept of the poetry in traditional perspective and new perspective and the most significant evolution in terms of reading and deciphering the meaning is conspicuous. We are no more dealing with a closed text where the reader makes use of the writing and visual signs to interpret and discover the meaning.

In the following digital poetry several writing layers as well as visual are embedded and by a click on each of the hexagons a layer disappears and another layer become readable and more colorful and by pressing the next layer the previous layer becomes less colorful. At each level parts of the poetry appear as speech, image and animated components. The important issues in this respect are that the reader and viewer becomes a real internet user and it is his clicks which create a meaning and display the embedded themes and layers.



(Retrieved from poetry.com)

One of the significant features of such works is that of dynamism and fluidity that is since there is a possibility that the order of clicking differ from one person to another and as a result the order of appearance of layers differ therefore, the type of comprehended meanings would differ from one user to the other. The other feature of the digital poetry is its confrontation with writing purpose. Because writing is an action for recording and stability while digital poetry tries to show fleeting and instability and permanent record.

Digital poetry or multi media poetry in Iran has not emerged very seriously and only a few primary types at some internet sites have been published which are bereft of digital poetry features.

One of the persons who has talked about digital poetry in media space and has published a number of such works in his website is Ali Abdali. For familiarity with his works we may refer to one of his works entitled <taste of woman lip>. This work clearly shows that Abdali is not fully qualified to make use of digital space facilities. In this work by the use of software facilities by clicking on the words get back to previous pages which usually evoke the visual representation of that word. For example by clicking on the word sea a new page emerges and an image of sea is presented. Therefore, the feature of multi layer meanings is not available in these works.

In addition to the works published under the title of digital poetry in virtual space, in terms of fiction literature we can refer to Katibe khani Virani (2005) by Farhad Gurkan. This work was first published as a book and then was connected in web space by the help of a number of links as patches. Regardless of paper publication of the work in terms of visual facilities audio visual seem to be a poor work. Other works in terms of fiction literature works is that of a work by Leila Sadeghi entitled opposite stories (2010) can be referred which was published as a CD along with the book. In the stories of this work by the use of digital facilities mostly the visual evocation of the writing data has been dealt with. This multimedia work has several compilers and different works by different artists have been used such as audio visual facilities and in addition to writing and the written form of the story photos by Javid Ramezani and the music by Daryush Taghipoor has been implemented in the work.

#### 4. CONCLUSION

By aesthetic changes and evolutions in 70s decade poetry a new movements emerges in the concrete verse which is significantly connected with different aspects and modernisms of 70s poetry. Concrete verse of the 70s decade is considerable both in terms of implementing various techniques to create visual signs and because of large number of poets engaged at this type of poetry. In addition to that a number of poets such as



Afshin Shahrudi, Mehrdad Fallah and Kurosh Karam poor have merely worked on concrete verse. Part of the 70s poetry because of ample application of editing signs, letter and word size changes and collage and attaching techniques has approached the writing art to a large extent and the comprehension and understanding part of the embedded themes in the text requires watching and seeing the writing.

In 70s decade various types of concrete verse emerged and the attention to the application of cinematic components and elements and painting got increased and new versions were formed by titles such as reading-viewing, poetry-cinema, poetry-painting. The common feature among all of them is the application of photo, design, or image in poetry. In reading-viewing mostly graphic software are used for designing writing, in poetry-cinema cinematic photos and images and in poetry-painting designs and paintings are implemented. One of the reasons of the spread of concrete verse in 70s decade and the development of communication and especially the popularity of internet in Iran paved the way for the emergence of graphic and visual poetry presentation. In line with this issue digital poetry needs to be mentioned which is in fact a multi media poetry that is created by the cooperation of poet, designer, and graphic and painter and it far away from poetry from traditional vantage point.

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