

Concrete Poetry and It's Varieties in Persian Poetry

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Abstract

Concrete poetry is a form of visual poetry which is known as imaginary poetry, in Persian language. We can enter the genealogy of concrete poetry from two perspectives, First Persian acrostic Moshajjar and Mottayar poetry, the other one is French poet, Guillaume Apollinaire lyrics, which is known to Cali grams. But the systematic concrete poetry formed by poets such as Eugene Gvmanzh, Gstvdh Pygmatory Campos and in South America. In contemporary Iranian poetry, visual aspect of poetry considered by poets and different varieties of this type has been created.

Unlike traditional poetry, which is dependent on words, elements of fantasy, metaphors and symbols, Concrete poetry realization requires an understanding of the visual aspect of it, which is achieved through cooperation of concrete elements and techniques. This kind of poetry has a direct relationship with exploration, understanding and audience reception. In fact, it is the audience who makes and completes the work, by receiving the hidden layer of poetry. The poet does not end the poetry, because the audience completes the text by exploring the relationship between implicit and explicit and reading the unwritten parts.

In this study, we follow the historical discussion of concrete poetry, and the way it shaped, and how the poets entered concrete poetry, and we try to present a new classification, according to the poems that have been classified as concrete.

Keywords: Concrete poetry, Visual poetry, Image, Contemporary poets

I. Introduction

Regarding to the creation of poetry and the way it transfers to the audience observing text is not necessary. Because of this characteristic of poetry, poetry was contributed mouth to mouth in all population of illiterate and literate people, in periods that writing instruments were rarely provided. Poets read poetry in the streets of cities and villages, for getting poetry delicacies, reading and listening competence was sufficient, so writing and observing the poetry was not necessary. But a kind of poetry, which is known, visual or concrete, in addition to conventional markers of poetry, benefits from the other characteristics, which increase the eye performance and share in the perception of poetry.

In other words, visual poetry, formed with a focus on visual elements, which are made by basic materials of poetry, words. In this study, we examine how the facets of visual poetry formed.

1-1 Expressed concern

Concrete is a kind of visual poetry that stands out of Oral and audio tradition of poetry. Poetry, both in the old and the new definition, is always verbal art; it means that the only sense involved in study and realization of poetry, is the sense of hearing. But concrete poetry wants to convey a role for eye to transfer the concepts, by using geometric shapes.

In the traditional sense this type of poetry is closer to the visual arts rather than literature. Indeed, by well-known definition, this kind of visual poetry

made on various elements and their relationship including elements in the two-dimensional space [1-3].

Many efforts have been made to define Concrete poetry in Persian language, we can refer to them by visual or imaginary poetry. Although there is no independent entry for concrete poetry, in dictionary of literary expressions, the author defines the visual or concrete poetry in 'written poetry'. According to written poetry definition: in written poetry, poetry lines and rows arranged in a way that shape a particular form on the paper [1-5]. Linage and the arrangement of words is in the way that the poem shape, reflects the theme and content. Furthermore, the author links the writing poetry with visual poetry by this explanation that: concrete poetry or visual one, is more evolved form of writing poetry that was introduced after World War II. In visual poetry rather than specific geometric designs that were common in poetry writing, poet represents each poem, with his optional design theme, which is usually concrete embodiment of theme (the same, 196).

Vahidian Kamyar, who has chosen visual poem for the concrete, in concrete definition of visual poetry writes: 'A poem in which the order of letters and words, is directly related to the concept of poetry' [6].

In an interview with Mohamed Hoghooghi, Doctor Safarzade, contemporary poet and critic, about the concrete poem says: In concrete poetry, the focus is on decomposition of words and images, and

this is usually done with repetition and without expectation, a certain meaning and concept derived from the image. But by considering the meaning, I believe that if something has to be considered and titled as poetry, should provide a tangible picture [7].

1-1-1 The formation and historical evolution of concrete poetry

In the study of history of concrete poetry, two special literary styles in Iran and Europe will be relevant. First we have to talk about Persian Moshajjar and Motayyar poetry styles which evoke the image, and at the same time according to the type of writing, provide the possibility of different ways of reading. An example of Moshajjar poem in the book *Almaejam fi Mayyer Al Ashhar* quoted by Shams Qais al-Razi, does not provide any serious image of a concrete poem. As in Moshajjar or Motayyar poem, The image of a tree trunk with branches on both sides of the picture drawn, and then the lines will arranged between the branches in a way that in connection with embedded words in tree trunk, will be read in various ways. In fact the image is not made of written words, but the image first designed and then the written text embedded in it [8].

1-1-2 Caligramme

Another example that can be considered in historical evolution study of concrete poetry is caligrammes of well-known French poet Guillaume Apollinaire (1880-1918) that has similarities with concrete poetry. Guillaume caligrammes concentrates more on imaginary and visual poetry, and this is the connection point to concrete poetry.

One of the most famous examples of caligrammes is 'Raining'. In this poem that is written in five vertical rows in French, the letters of the sentence 'Raining' are repeated alternatively, in the five vertical rows to evoke Visual form of rain for the reader [8]. Persian translation of 'Raining' poetry cannot show every aspect of this poem. Since Apollinaire by using special changes like, Changes in written form and letters size, drawn each letter as a drop of rain that evoke constant 'Raining' very well.

Because of several reasons, visual poetry can be separated from Apollinaire concrete poetry and as, except only one or two instances, the rest of the poems, just benefited the appearance of a concept or a visual form of that.

Sometimes obtained image Consistent with the poem title and does not help to get the meaning. In fact, the poet conveys the intended meaning by the words, and the image tries to figure out the same meaning of a visual show. As 'Raining' poem that words apparently show the rain, and the image represents the same meaning in visual form. In fact,

the image does not consist of any new meaning and message.

1-1-3 The first experience of concrete poetry in Latin America

Apart from this concrete like experiences, it was in Latin America, that for the first time, concrete poetry was introduced with the same title. In early of 1950s, Eugene Gvmanzh (Swiss-born poet living in Bolivia) published the first concrete examples in the Spanish-speaking Latin America press.

In fact Concrete existential philosophy, is a form of protest against the Form-oriented and noble poetry in Latin America and in the beginning was critical. Social criticism and dealing with the dominance of multinational corporations, was the predominant content of the original concrete. Following Gvmanzh and some the poets of Bolivia and Chile, a group of leading Brazilian poets, began developing this method. In one of the statements, concrete movement in Brazil, introduced globalization as his ultimate goal [6-9].

Peak concrete must be searched in Gandres Noei publications. Concretes in 1912, with the establishment of Gandres Noei magazine, by Campos, "Pygmatary and Agestude Campos developed. The magazine title was loaned from one of Ezra Pond's songs who with Apollinaire, Kamingz and Mallarme were the spiritual leaders of this movement. Continuous magazine publishing and printing young and famous concrete poems, plays a major role in the movement acquisition.

The point that should be considered is that at the Concrete prevalent era, in Latin America during the fifties, Apollinaire became so popular worldwide and mostly all of his works were translated to other languages as Spanish. So, it is not imaginable that concrete poets and theorists in Latin America, be familiar with Apollinaire and have benefitted from it. Nevertheless, in addition to the concrete poets who began this movement seriously, a wave of poets began this kind of poetry just to entertain and make fun. Since the concrete poetry more than any other literary style, consist of fancy in itself.

1-2 Research Necessity

Concrete poetry is one of those works that have received less attention from critics and scholars, and still concrete poetries in Persian language do not be collected and the audience is forced to explore dozens of contemporary poetry to get these kinds of poetry. Recalling the need for collecting and classifying concrete poetry in Iran, in this research, we attempt to define the different types of concrete poetry, and a number of concrete poems in Persian, we'll put it analyzed. So concrete poetry schema will be attained in contemporary era.

1-3 Literature

So far, there was not research on the types of visual poetry in Persian language in the background there is no reference source. But this paper attempts with studying extracted samples, classify types of visual poetry.

II. Discussion

As defined in previous parts, in Persian, concrete poetry is generally translated visual poetry, and the purpose is to set the vertical and horizontal arrangement in a way to shape a geometric form, that represents the theme of the poem as a visual show. But this definition, consistent with the most basic example of concrete poetry and does not include the various types of concrete poetry.

Writing poetry representing geometric motifs, is the basic definition of concrete poetry. But in developing concrete poetry, new techniques and methods have been applied that all these experiences back to the contemporary era. Moreover, in concrete poetry, writing word formation, breaking and splitting a word as well as techniques such as spacing will be considered. In concrete poem, explicitly, creating a new relationship with the reader and rupturing the constant concepts as myth, symbol, metaphor and the other components of the poem are considered as the poet's other goals. Unlike traditional poetry, concrete poetry must be considered as string of contiguous thoughts and of course to be a whole. In other words, one can not draw a line of concrete poetry as an example and outline its components, because any line or sentence can not reflect intended meaning of poetry separately. Each line or paragraph, is only one element that in relation with other lines or paragraphs or their repetition, plus textual techniques such as spacing, Vertical writing, batch scripting helps to build a concrete poem. Hence the individual parts of the poem, regardless of its visual poetry, can not be considered as a property of poetry. By writing simply and not applying concrete techniques, we will face a non-poetic and simple text.

2-1 Concrete poetry in Persian

In Persian language, Concrete poetry, specifically formulated introduced by Tahere Saffarzade for the first time, But before Saffarzade and even after publication of her concrete poems, some experiences in the field of the visual aspect of the poem was made up. Although these examples do not literally define concrete poetry, reflects some concrete indicators and because of this, we will discuss them here. Experiences of concrete poetry in Persian language, regardless of Moshajjar and Motayyar poetry, discussed in previous sections, is limited to some incomplete examples. In Persian language, what is classified in the row of concrete poetry, before Saffarzade, being influenced by of

some concrete techniques, that are not completely concrete.

2-2 Types of concrete poetry in Persian

So according to songs extracted, it can be said there are two types of visual poetry. First poems that completely reflect the definition, indicators and components, or at least most of the concrete poetry components are reflected in. These poems are divided into two species that in continue we will discuss about them. On the other hand, in search of concrete poetry in Persian poetry, encounter poems that used some concrete components, but not classified as concrete poem totally. In these poems, usually one of visual components used and these experiences make a little part of a complete poem. In these poems, phonetic and lexical arrangements and of course the arrangement of the lines displays a form represents the content of a poem or semantic component. To convey meaning, poem is not dependent on the provided form, and the image obtained by the arrangement of words and verses, gives visual aspect to the poem.

As Esmaeil Shahroodi poem 'unity' that visual aspect used just in two verses and the rest of the poem is like an ordinary non-visual poem. In this poem that can be considered as an elementary example of concrete poem, in fact, to transfer deeper meaning to audience, the written form of the poem matches with the meaning.

I
To the width of the ground
Was Plaintiff

You
To the width of the ground
Were thoughtful

The word 'with' written wider, to show with concept by the shape, and gives the visual aspect to the meaning. This approach, showing the physical aspect of the words, in fact is one of the visual common techniques in Persian poetry that relates to words meanings. Like Fragmentation and vertical writing such as go, drip-drip-drip and...

In connection with this technique, we can refer to the poem by Hamid Mossadegh, the way of writing 'river' shows the bending position of some one.

Went
Look at the end of the road
She was
On the Fence
Bending
On
Ri
ii
iii

VeeeeRrrrrr (Mosaddegh, 1386:95)

Another example is the part of Esmaeil Shahroodi 'Endless Poem', in this poem the poet by applying

fragmentation and vertical writing technique, reflects the physical shape of trunk and the pendulum clock in visual aspect.

I don't believe it more,
 Elepha
 Nt
 Trun
 Nk
 And
 Clock
 Pendu
 Lum...

By considering above-mentioned examples, applying just one technique of visual poetry does not lead to complete visual poetry. None of these mentioned examples can be classified as concrete poetry, because they are just a part of poem and they cannot be considered as complete poem.

While in definition of concrete poetry, the emphasis is on indissoluble whole. These samples show the influence of some concrete elements, all of them focus on synchronization of visual and semantic level of word.

A part from these concrete like examples, we're dealing with the whole poems, reflect concrete poetry definition. This sort of concrete poetry is divided into two main types:

In one kind of concrete poetry, words and letters without any imaginary companionship, reflects the intended meaning. In this type, you can get the meaning just through hearing. At the same time, this kind of poetry has an imaginary approach that shows the meaning transferred by the words. In other words visual poetry is complete, without the help of any image, and the audience can receive desired meaning, through lyrics.

Such a poem is like Firooze Mizani poem that shows Cross, through written form. In this poem, the cross is not the core of the poem, and at the same time, getting the meaning, does not require image exploration, but the arrangement of whole lines and verses represents the cross picture that in a way matches with the poem theme:

	Get	
	Down	
	Me	
From	dirty	cross
	Dead	
	Patient	
	No proof	
	With	
	forelock	
	White	
	Confused	

The poet writes the first sentence vertically below, And fourth line is slightly longer than the other lines, in a way that Vertical and horizontal axes represents the cross. The only visual technique

employed in this poem, is the integration of horizontal and vertical axes, so that in the end, conveying the image of the cross.

Another example of this kind of concrete poetry is Safarzade's poem:

Here	
Everyone	
Asks	
	Where
	Are
	You
	From

Technique employed in this poem, spacing and integration of vertical and horizontal fractions, which ultimately helps to deepen the meaning of the poem. Words are written with spaces. These distances evoke the distance and alienation, and in fact the shows the depth of the title of the poem 'Roam'. Another point that may be involved in the meaning of the poem, is that the time of writing this poem, the poet, is in the United States of America. Finally, by the distance embedded in it, the meaning of loneliness and alienation of the reader / viewer is induced; the space between 'Here' (the roam that the poet is living in it) and 'Every one' (Americans who have no relation to the poet) and annoying question: where are you from?

The first line, located in the center and not in margin, shows the dominance and focus of 'Here' and the people who lives 'Here'.

The distance between here and the poet, is better shown in contrast me and every one. Poet who is constantly exposed to the question, has not any significant presence, the only indicator of her presence, is connected pronoun that is non-pivotal complement, deliberately attached to the verb.

The main question of poem written vertically and is like a Sledgehammer, always comes down to the poet.

Where
Are
You
From

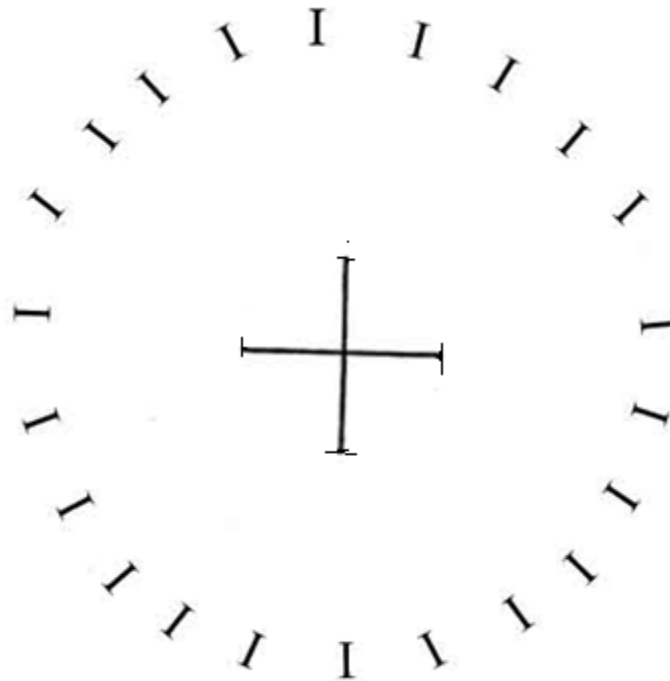
Another aspect of visual poetry, represented in the overall picture that emerged from the arrangement of words. In Explanation we can refer to how the arrangement of words leads to reproduce the image of the cross. We can explain the Connection between of the poem theme and the cross image, is like a cross for audience.

Another example of concrete poetry, which seems to define more precise concrete poetry, is more dependent on the image rather than words. In fact, the perception of this poetry, require visual elements. Alone, without the image, no message will be obtained, Or at least they do not seem complete without an image. In fact, this is the image that gives

the property of poetry to written text, and of course gives deeper effects to the meaning. Because, the image is a part of meaning transfer. In other words,

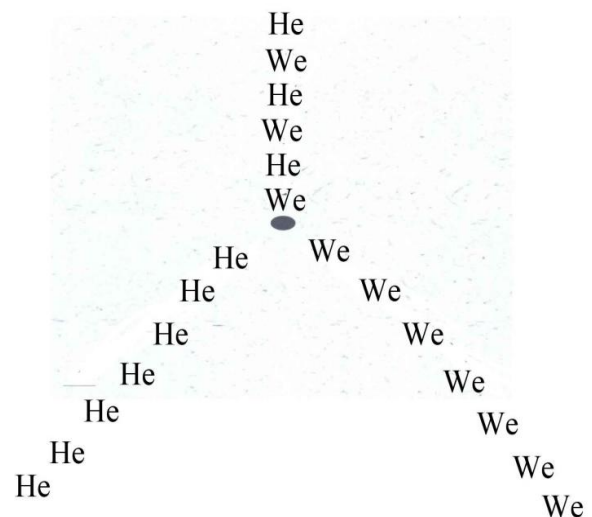
the image made of words, is carrier of the meaning, that would not be achievable without image.

Roundtable generosity



Roundtable generosity is one of Saffarzade concrete poems. In this poem, entirely in the realm of concrete poetry, the major part of the poem theme will be transmitted through visual devices to the audience. Through repetition and arrangement of the words, but in an unusual way, the image of table obtained that shows some people are around it. In the center of the table, two words 'I' has been put in a way that reflects the image of table, which some people are around it. The Messages is completed with the support and cooperation strains and has overlapping functions in humorous poetry. A table made of repetition of the word 'I' can also be a title of the roundtable. In other words, what is on the table and talk turns about is 'I' and all the people around the table named 'I'. The sum of these functions in this poem suggests that the main message is self-centered and dictatorship. Another way that relates to visual poetry, in the table made of 'I' represent Nazis and Adolf Hitler fans. It seems that the effect of Hitler's dictatorship has been criticized.

Permutation



Permutation is one of Saffarzade concrete poems, which is due to the type of writing, provided the possibility of dual reading. If poetry is read from top to bottom, Separation and distance will be obtained. It means that we and he, who were together and shared the same way, separated from each other now, and the way they are going ahead, more distance gotten. But if the poem was read from the

bottom up, the exact opposite meaning of the first reading is obtained. He and us, Meet at a point and the distance between them disappears.

As seen in the given examples, various concrete methods and techniques used to form the visual aspect of poetry. Among the most important techniques, repetition of the words or lines, breaking and splitting a word, words and lines arrangement for image formation can be mentioned. Of course, in each concrete poetry, one or two techniques maybe be used and in some concrete- like poetry, just a part of poetry has the visual property.

Another characteristic of concrete poetry is the multifaceted nature of its interpretation, as through saving the usage of words and deletion punctuation and edition marks, poet provides multiple readings possibility. Spacing techniques without any edition marks, leads to make white spaces and more reader participation in the creation of implications. In this context the passive and consumer role old audience, changes to the active reader and a new definition of poetry will be emerged. The poem is not a packed good with pre-determined meaning.

As seen in the examples, the most perfect example of concrete poetry in Persian language, are Saffarzade poems. A Saffarzade concrete poem, which has its followers in contemporary poetry, including graphic poems of Fallah. Falah poems, raises more recent aspects of visual poetry. What distinguishes Falah poetry from the previous examples is the usage of graphic art in organizing poetry, poetry without the support and cooperation of graphic, does not have perfect effect.

III. Conclusion

Concrete or visual poetry, is an art rooted in European and Latin American literature. From this perspective we can point to caligrams of Guillaume Apollinaire and South America concrete poems. Concrete poetry history in Iran is limited to the contemporary period, in this regard is also influenced by European and South American poetry. What is known as concrete or visual poetry, more like concrete experiences that does not fully defines the concrete poetry. Just a few numbers of Saffarzade poems can be classified in concrete poetry. From this perspective, in contemporary poetry, we face the experiences that use just one of visual techniques for their works. The difference in these kinds of poems with the concrete poems, is that the visual poetry is used in only a short section of the poem. Another kind of visual poetry, are those in which, the arrangement of words or lines in the total image is in a way that is consistent with the meaning of a poem or a poem semantic aspects. The perfect example of concrete poetry that we see in the records of the Saffarzade, is the one that completed with poetic words and images. The image made from the

words arrangement, vertical and horizontal scanning wordrepetition, is a part of a poem that without them message is transferred.

Notes

1-Hasan Honarmandi, For the first time in 'Modern Poetry Foundation in France', found similarities between Moshajjar poetry and caligrams of Guillaume Apollinaire. In fact this book is one of the first criticisms in comparative area, studying the mutual effect and relationship in Persian and French literature. To Apollinaire and its relation with Iran, suggests this proposition that Apollinaire in composing caligrams, considered Persian Moshajjar and Motayyar poems. He writes: it is natural for a person who is knowledgeable in literature, to find out some similarities between caligrams and Persian Moshajjar and Motayyar poems. Maybe Apollinaire who has composed caligrams and studied Oriental manuscripts at the National Library in Paris, had been affected by Persian works.

2- Caligramms is a kind of Visual poetry that Guillaume Apollinaire known as its inventor. In fact, caligramms is a kind of visual poetry that the arrangement of lines and words is in a way which finally gives the image that reflects the theme of the poem. For example, in the dagger eaten pigeon poem, the alignment and spacing between words and lines, the image of a dove with wings open obtained.

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