

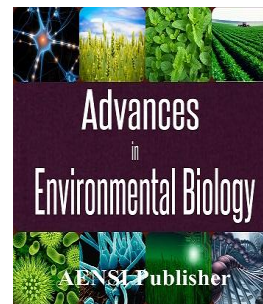


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### Ups and Downs of Language in White Poetry

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#### ABSTRACT

In this article we have tried to review language, form and structure of white verse of poetry, citing the example of (poets like Ahmad Shamloo, B. Jalali, Ali Salehi, Ali Mousavi Grmaroody, T. Saffarzadeh, etc.) And through innovative approaches to literary criticism in the areas of language, form and composition of poetry claim discussed most of these poets. Findings of this study show that in terms of language, music, poetry of white poets flow in essence of unconscious part of poet, poetry is something natural that occurs in the result; because of this it cannot be limited in elements of white verse in particular because of the natural occurrence may continually create new principles. In terms of form and composition, artistic techniques of white verse that particularly Shamloo works, Use the form of written words and the way the content is presented in accordance with the image. The form and structure of white verse, As with the other words in the horizontal axis is the imaginary axis in the organic approach can - somehow - embraced each other. Finally, in white verse there is "word association" because when there is a poem written by a single space, Naturally, the words are put together in the same space.

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### INTRODUCTION

White poems, poems that is free from restrictions of rhyme, and meter of prosodic and musical and inner and outer normal music replace to them (prosody). The consonants and vowels fit consort music and words to create natural resonance. In fact, the words and letters come in poetry and lyrics to songs in weightless and rules are harmonious and orderly. "Undoubtedly, the poetry of the words and letters in the poem achieves a new life. This means poetry and words in an interaction, in similar scale, transform the world [11].

White poetry for providing beautiful images in poetry and paintings, before being a hearing poem is a visual one.

Poets In addition to receive his poetry to listener will also bring him to see into beautiful poems. As cannot be explained Movements as a phenomenon and it is visual action white poetry and play with an appropriate phonetic language, attract the reader. Use of rhyme in this poem is quite deep and unconscious. And poet not bound to comply with the mandatory rhyme.

Sometimes use rows instead rhyme in white verse and create marginal song lyrics; something that was not possible prosodic and rhythmic poem itself is a kind of defamiliarization and norm violations.

Beginning of this poetry in Persian literature should back to thirties. In the mid-thirties, almost all leading brands in poetry, prose poetry as poetry magazines are widely accepted and verified the nature of poets to say white poems [12].

White poetry facing many theorists and poets to theoretical challenges for Persian poetry as Shafi'i kadhani writes:

"While Ahmad shamloo said about white verse: white verse and rhyme and layout of premises, maybe not feeling of satiety, but it is deprived.

It is like a torture is going to head to the naked eye until the audience, see Hot torture on his body And recognize his coarser secret and says: I think white poetry is, hardly can be considered as a form of poetry [6].

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In contrast, other Shamloo scholars of Persian poetry in defense of white verse of Shamloo count its values as follows:

'shamloo poem body is a building that has a special way of entry and exit (start and end of poems), coordination of components Inside (proportion interpretations and images), shine exterior materials (concordance with words), the accuracy of the plan (the the expression of brevity), substantial and specific objects (torn and pure lines) and the proportion of total components of the internal and external features (shape and subjective poetry or final assembly and association of words and lines), all of beauty and harmony and proportion of entrepreneurship, knowledge of materials and the organization of the mind and the ability of manufacturing and designing its innovative designer (poet), [3].

This paper attempts to studied nature and form of white verse with Citing examples from various poets who write white poetry with pass of decades of life, (Poets like Ahmad Shamloo, B. Jalali, Ali Salehi, Ali Mousavi Grmaroody, T. Saffarzadeh, etc.)

It is discussed through innovative approaches literary criticism in the areas of language, form and composition of poetry, most of these White poets.

## 2. Linguistic analysis

The category of "language" is the main attitudes challenges of poetry in "language". A poem can be highlight in literary that have a certain component; separate itself from flows before component that gives poetry "special distinction".

"Language is one of those gives dignity and distinction to" white verse Component in the thirties in white verse has gone various changes. White poetry became Shamloo with fluent language of Shamloo, which in later periods to create a poetic language put away magnitude and use new techniques.

White poetry to escape from the musical language of poetry in terms of prosodic requires great skill in creating a inner poetic music. A Sonneteer has a legal obligation to music lyric But a White poet should be able to create change in gain something far more important than music do and it does not come out this goal

But apart from experience and move on time, according to human needs in creating new forms of art, when we look at nature, the canary in the cage, nightingale in the garden with its own music, gratify its audience .

If omit music of normal system of Nightingale and Canary and wants to and enjoy, we see difference between white and classic poem.

"White is poetry is in to motion direction of the resultant of protest music in verse started by " Nima "and its evolution are in poets like " Forough ", " Mosadegh ", " Akhavan "and so on; And then through the inner consciousness of musical language, became Shamloo with magnitude language of Shamloo And in the seventies close to intimacy language.

In most contemporary poets white Persian poetry, the first stop of our minds, is background of fraction unnecessary rows that is Remnants of the earliest translations of modern European poetry in Persian language, which has become a habit ingrained in writing. Bijan Jalali lyrics are pioneering and brilliant examples of these fractions in white verse:

Man mojudi hastam  
Ma ghable tarikh  
Nazir yeki az mamoothay  
Pashmaloo  
Ya yeki az khazandegan bi tanasob  
Dorane dovom  
Vali omidvarm k nezaad man  
Az bein naravad  
Zira tarikh  
Hamishe b mojudate ma ghabl tarikh  
Ehtiaj dadad  
(Jallali 222; [2]).

The poet in field of innovation in t language of white verse can mention Ali Salehi. Salehi says his poetry with the background that "poetry is speech" and will not make difficulty in reading. Plain language, brevity and vocabulary of words, in poetry, can be used by any poet. Salehi also like all prolific poet, has both good and average works. Such as a piece of "simple".

B yad ar/ sal zolal yaghin va yeganegi ra b yad ar

And poems from your uncles and "the look" from Shamloof recalled. As the following example:

Hey chaghoye kond kohan sal  
Be ashpazkhaneat bargard  
Hanooz chizhay besiari hast  
K be tasavi taghsim nakardeand  
(Salehi 82: [7])

Following lines can be remember language and meaning of ShaMLOO:

Ey kash mitavanestand  
Az aftab yad begirannnd  
K bi darigh bashand  
Va kardhayeshan ra joz az baray gesmat kardan biroon nayavarnd  
(Shamloo 302: [4])

However, with this distinction that Salehi has simple language. Plain language by Salehi always not come a long with agreement. This language undoubtedly put him in slogans and prose:

Tamam zanan  
Rakhtshoyan va kargaran  
Madaran manand  
(Salehi: 43: [7])

T. Saffarzadeh is another white poets that in contrast to the white poets prosodic weigh determination is serious.

"She leaves Nima's world of classic poems and come in to her brilliant world of experience. she basically in a world of her mind, knows rhythm as a limiting factor for poetry, she escape from conditions that rhythm determine for mind and language of poet Greatest good of rhythm, which is limitation effect know as its biggest disadvantage and she reached to other view about poetry: "My poetry in motion and blood and pulse energy of life today, I believe that when we find the whole poem, Each of the components gain "new meaning" or "resonance" and their continuities, created momentum and energy As a result, hypnotic lullaby song gives way to Awakening. " Such poet in "resonance in Delta," receive to the new words. Word which is close daily pain and talk.

She state, a work of art should be considered a generalization manufacturer of poetry, such as words, images, similes, metaphors, etc., if they cannot make this generalization, are waste. In making this generalization, if kept strictly subjective and objective communication, one simply takes the position Energy and poetry inspires of reader to keep up the energy to cause the effect. She use words of resonate, so it means that the reflectivity, which makes association and reflection in listener mind. She then make adjustments in his second book of poems, the need to share ideas, new efforts to work in the poem because it feels its way of dealing with life's do not have enough capacity .

Associations are sometimes labyrinthine complex and reader will be back on track:

Balay sare man aya faghat hamin yek saghf mandeast  
Ba kodam ostorlab tabkhirash ra jostojo konam  
Dar in havali aya ghahve khanee nist?

Ali Mousavi Grmaroody is another white poets that his language of poetry is very close to the style of Shamloo poem. Such as:

Ama chegoone zistan  
Tanha az an dast  
Gar aftab pakize tar  
Amizesh khialo sehr  
Pichidey paride choo mahtab  
Rooshan cho sobh sineye talab  
Dar sobh yek sepideye martoob  
ghamgin  
Chun gam yek jarideye maghmoom  
Az marpich kohsar  
Shirine khoshboo  
Ch shahde nahl  
Dar kandooye bahar pendar  
(Moosavi Garmaroody 121-122 [13])

Ali Mousavi Garmaroody state his poems in a speech as follows: "I know what comes to poet tongue and is what is written on paper, is like Lightning struck to tree that I was on the ground. If told.

Man gong khabdide va tamame alam kar man ajezam z goftan okhalgh az shenidanash ... Can be said about the effects of latent poetry. What actually comes from a pure poetry on paper language is only moderator and Descent of supernatural. What we see is a poet, and denote is not a set of trees standing in the green forest. It is an alder that its Lightning creation the poet's creativity has been decided and it is thrown before our feet. What is critical of the worlds? He makes the outer parts of poems [14].

#### 1. *Innovations in tone and language:*

White poets in tone and language of poetry rather than the former Persian poetry, is observed significant change. The world has experienced the most turbulent period of its life and face big change. War in Afghanistan and the idea of "Taliban" Cold War Europe, fall of the Berlin Wall and the reunification of Europe,

located in the age of communication, the Internet And its profound influence on world cinema fans surround the influence of the West and it's amazing penetrate Between culture and consequently youth in mind, satellite and glamor, and many other ups and downs. For this reason, to join or not to join, approval or disapproval of all the aforementioned events, tone and language is sometimes necessary, especially poets have achieved success in that language. Although a number of poets from accompanying the convoy, and the only survivor of the content of his poetry.

Poets also have a significant innovation in the field of rhetoric and poetry. One of the poets who had gathered in the tone and language of modern poetry Bijan Jalali.

Sheer ra baray sargarm kardan  
Va khoshhal kardan man  
Be man dadand  
V aman bayad amanateshan ra  
Be anha bazgardanam  
(Jallali, 196: [2]).

Poet that create innovation in the field of rhetoric of white poetry, is Ali Salehi. In 1985, he denied fraction in violation of traditional and classical lineage in white verse, suggested "fractionated smooth and modern". Finally, this method is able to scan the epidemic that is acceptable today. A year later, "the poetry of words" with the plain language of poetry which defines the beginning of the seventies with the flow of Persian poetry became accepted. He said about Gaat: "Speech poem origins back to the Gaats in Avesta.

Nima and Shamloo write some poems in this field. But Forough is exactly a poet of "poetry utterance". I found for it "true title" and then as theorist, author, provide theoretical foundations and I discovered it. That's it! [7] is an example of what He knows poetic speech:

Sham khordee?  
Dir ast digar  
Cheragh paeen pele ra khamoosh nakhaham kard  
Rakhto lebas bacheha amade ast  
Chizi az khab in khane ja nakhahim gozasht  
Faghat hamin chamedan baste va  
Chand ketab kohne va ghab axi kochak  
Gelimo gahvare o kilid khan era  
Be madarm sepordeam  
Goldanha ra kenar kooche ja khahim gozasht  
Ma ziarate darya va gerye rafteem  
Dir ast digar boro bekhah  
(Salehi, 141: [7])

He almost managed devices in poetry theme and Executive Shamloo speech to forget, but you can still find traces of the influence of his poetry. "He changed the mentality of failings that led to the little bump created in simple language. The poems in this collection, but act to content completely whole and is looking to better overall. His symbolic approach, attempts to poetry while having technical maneuvers, you have a social message. It insists that no words to tell her (and of course the people of that age) are important Since poets time, singing the lyrics back in the midst of revolution and war, his mind is linked to the protest and the screen door of the day.

Hala salhast ke digar hich name be maghsad  
Nemiresad  
Hala bad az an hame saal an hame doori  
An hame saboori  
Man didam az haman sar sobh assode  
Hey boye bale kabootar va  
Naye tazeye nanaye noreside miayad  
Pas begoo gharar bood ke to biayee va.....man  
Nemidanestam  
(Salehi,176: [7]).

One of the most recent developments in the field of white tone poem that happened in the past two decades, writing made easy and adherence to the language, a dialect form of street newspaper that is common in the literature. "Simple writer Poets in the eighties, convey messages banal entertainment and issues of his time into oblivion, beating arch. Simple reading with me-hoc interpretations and opinions of Nima Youshij reading Populist offers. Simple writing, the cost to the vote N. Sadhangarnh and popular approach is to justify. Simple writer audience without any attempt to add text to add value, not just consume. School of Simple writing tool and simplistic interpretation of the concept in the delivery of the readers of poetry. Poetics poetry in the eighties white sun does not open the reader to infer meaning. Because of the simple and conservative poetry in the

eighties, the reader does not accept the routine work. For example, the poem "are not" Shams Langroodi; creativity do not qualify. Poetry, myth-ridden used mentality seeps into a routine revolves:

Sobh

Savar bar setaregan saharegahi az rah resid

To nayamadi

Gonjesh khay montazer

Dore khaneye man neshastand

Va be har saye be khod larzidand

To nayamadi

Sher az delam be dahanam

Az labhayam be delam par keshid

To nayamadi

Aftab

Az sare sarvha be entehay khiaban sar keshid

To nayamadi

Meh midanad

K bayad barkhizad

Va be khaneye khod biayad

Dar sineye man

(Langroodi, 21: [12])

Use simple language and concepts of the most popular poems of the Constitution were common. The intention of provoking lyrics and use of everyday language, namely the general public and the mass of the people at that time. Despite the plain language of the Constitutional poetry, poets, poetic requirements of social and not washed. Thus, the constitution is simple, but in the next decade with lyrics Fereydoun Moshiri and pour Nader and others were simply summed up with Sentimentalism. In the eighties decade said his return to the simple and plural Soliloquy and payment From the individual point of view, the most important characteristic of poetry in the eighties solar. Chaichi and Rosa R. Jamali poets in the late seventies, were considered avant-garde poets, in the eighties, has joined the conservative and simple.

## 2. Deviation language:

The purpose of deviation grammar (language), is that's what poetry to achieve a new understanding of the beauty of the poet on the creative, Deviation grammar (language) of the main characteristics of the critics and audiences white verse is sometimes met with wide acceptance And the picture is not good, and sometimes radical and even considered rude in Persian.

Aval manam ke dar hame alam nayamade ast zibatar az to dar nazarm hich manzari

Grammar structure of the poet is defamiliarization until the beginning of the second verse, the reader is expected that as the poet he in the world of everyone is privileged, but after the word "better than you" all the changes to the contrary, a form of rhetorical categories, the reader is captivated. Such defamiliarization in Persian language was intended from the beginning, And theological literature from other funds apart. Finally, defamiliarization to a new conception of literary history guided tour. Taken not to continue the tradition of the past, but the sudden ruptures and the emergence of new art was based rules laid and was introduced as a new paradigm [6]. Traditional norms that were worn over several centuries and even contemporary norms and stereotypes vulgarity followers Nima has had benefited from it. Unlike the classic poem that was supplied with the makeup of the appearance, weight, form, white verse with seeming abandon the beauty supposed to create beauty in the midst of their own and enrichment of the content and the burden of art of speech. The poet should poem line by line and word by word to say, and with seasoned creativity, and interpretation of the images virginity. White poetry revolutionary influence of Persian poetry in every single cell that breaks down all the norms. As a result of this revolution that unconventional interpretations of the poem can be seen Bijan Jalali:

Va dar an sooye khorshid

Man man ra be rahmat faramooshi

Omidvar kardand

(Jallali, 195: [2])

Similarly, Ali Salehi also use the names and words struck a deviation:

Va che shirin va garm khoftand

Har do parastoye sine neshin to

(Salehi; 53; [7])

He sometimes has unexpected deviation leads to the creation of images:

Be khoda mah moghaser ast

K bikhabar az in hame abre bibavar

Amdo az ehtemal baran chizi nagoft

(Salehi; 678; [7])

Another type of deviation in white verse, is invented terminology of Persian - Arabic.

Because the words and verses of the holy Quran and Quran are all in Arabic, Poets sometimes spin in both or all of the words that the reader of poetry The mentality is the prefix or suffix Persian or in combination with other words in the language of poetry is tried. Aminpoor part of the verse of the "name of God" with the word "fetish" is a combination of:

Namat

Telesm besme aghaghihast

Ayenehay nagahan 86

White is also Shamloo for his poetry Mousavi Grmaroody are the finest examples of white verse after the Islamic Revolution Repeatedly called the Quran Persian words and expressions to bind compounds poetic simile or metaphor:

To ghoraan sorkhi

Khon ayeh hay delavariat ra

Bar post sahra neveshti

Va neveshtarha

Mazree shod

Ba khoshehay sorkh

(Moosavi Garmaroodi 49; [13])

T. Saffarzadeh also to follow the way of deviation in white verse, Interpretations of the Quran in his poetry has much to do. This is thanks to the sense of poetic interpretations of the Quran and other religious expressions have emerged that link words.

An parsā pedar

An pedar bartarin pesar

Az bartarin tabar

Dar telavat ghoraan

Hamre zendani bood

Dar khane

Dar shahr

Dar havay azad

Va dar mohasere mileha

(Roshangaran Sobh; 13)

### 3. Analysis of the shape and composition:

White verse with his philosophy is that the author does not change, so that the behavior of the audience's perception of him as a writer and development capabilities. Made his full participation in social change and the audience is crucial. "Writing is intuitive form and that all the effort spent creating new the move to bring the audience's imagination. The design and creation of space, the poet does not discount the language. Since the implementation of the meaning and interpretation of the imagination, beauty, harmony and well-cooked and presented in the language provided motif free picture with the power of innovation to prove.

#### Defamiliarization:

Defamiliarization in white verse, occur sometimes through the mind of the audience by surprise verbs. Such as:

Dastam ra begir va be otagh man hich vaght naya

Intimate habit of mind that at the end of the phrase "Take my hand and my room ..." verb "to come" should be place but poet with using defamiliarization surprise the audience and is used verb "not come". In Farsi language sentences come with certain verbs, but in white poems verbs used in the same sentence that the audience is waiting to hear the deep meanings of ambiguous language creates. For example, in the sentence:

Va man khabgardi mimaanam ke deltangiat ra mikhanad

Poet instead of "... miss your dreams" has used "... thy longing sings":

Ama dasatanat ra midanam

Use of I know in place of I familiar is well known examples of defamiliarization of language. Defamiliarization in white verse, sometimes through the use of the term indigenous, foreign or ancient happen. The foreign words and names of certain words That of other languages (English, Arabic, etc.) are included poetry, provided that there is no precedent for its use in the language of classical poetry, or it is very limited. A special type of defamiliarization through the use of Koranic word among white poets used after the Islamic Revolution. The use of this ambiguity is sometimes caused by certain types of aesthetics For example, if the application name in the poem primarily Directory audience brings to mind another meaning. However, this term refers to the name of the Directory Breakaway surah in the Qur'an:

Va ghaf  
Harf akhar eshgh ast  
Anja k name kochak man  
Aghaz mishavad  
(sudden mirrors; 98)  
Sometimes, create between history and legend Directory name evokes the meaning of Qur'an:  
Anghay bi neshani va simorgh kohe ghaaf  
Tafsire ramzo raz asatir to mahal  
(new;49).

### 2-3: *Contrapuntal:*

One of the topics of modern literature in the West and affect the structure of the poem is very white, Talk to a plurality of voices. The voices in poetry, something that the Mikhail Bakhtin, the Russian formalists raised the literary critic Mikhail Bakhtin opened in a new window. Bakhtin's ideas on the basis of the findings of linguistics and has criticized the psychological explanation finally, a variety of "I" in a literary work in three modes (I for the others and others for me) is trying to hide in a dialogue to explore a literary work (Poyandeh, 1996: A simple form of a voice in white verse, the poet narrator is detached. The greater the distance between the poet and narrator Henry time's higher, more lyrical motto is less many implicit ideology expressed. Soliloquy (monolog), dramatic speech (dialogue) well spacing by writing out the text of the original or additional explanation within a narrative poet, poetry of innovation is white. This is seen in the poetry of Ali Salehi:

Natars  
Man sharik har shab geryehay toam  
Natars  
Az in daftar naneveshte natars  
Khah nakhah varagh mikhorad in vazhe in ketab  
Tanha az in tarke tarsh biparde bepors  
Yek mashgh ram magar  
Chand bar bi dalil khat mizannad  
K ma bayad baz  
Ba chesh baste v adast shekaste  
Tavan nevis tanhaee to bashim  
Ta key  
(Salehi; 81; [7])

He is interested particularly use of names in poem, in his last poems can be seen Neruda, F, F, Hamid Mossadegh and the "Shamloo". In his poetry he actually tries to establish a dialogue with others:

Kojaee shamloo  
Baad az to  
Besiari khashak neshin khaneye akharart shodand  
(Salehi; 214; [7]).

### 3-3: *Visual poetry:*

Visualization is the result of three elements of realism, imagination and descriptions that is created with the use of authorized. White poetry, especially in works of Shamloo can be seen art techniques, Use the form of written words and the way content is presented in accordance with the image. For example, in the case of the Shamloo also can be seen drops with their written form:

Ey kash mitavanestm  
Khoon ragan khod ra  
Ghatre  
Ghatre  
Ghatre  
Begeryam  
Ta bavarm konnand  
(Shamloo 207; [4])

Another influential poets in visualization in white poems, is Bijan Jalali. Jalali in the visual cross another pathway other than Nima. As he says: "When I went to Iran did not know Nima. When they came to know that a hundred years, France has had a new poem, Nima not deal with important discovery. Nima, I deal with the poet always raised Nima's influence on me and naturally. "Thus the image of white verse can also be influenced by the French poets of symbolism. Illustrations of glory is a new type of imaging tool, but his poetry is poetry:

Baad az baran

Aftab shode  
Va ghatrehay baran  
Sar shakhehay derakht  
Mesl setareha  
Cheshmak mizanand  
(Jallali 194; [2])

Jalali is not used of image for a specific purpose but to express his image of his poetry:

Marg cheraghi ast  
Ba noor siah  
Ke zendgi man ra  
Rooshan mikonad  
(Jallali ;175; [2])

Image-based poetry of Jallali taken from his second language which is French means from words of Paul Valery, Guillaume Apollinaire, Paul Verlaine, Rimbaud Autorun Jacques blade tip, Louis Aragon and Paul Eluard. The latter impact on Jallali. Jalali said in an interview with Kamyar Abedi: "In 1949 I went on a trip from Toulouse to Paris, for the first time I met the poet Paul Eluard. At one point I became very interested in him. Later in the meeting that was committed on poetry, I went to his death in the timber was also present at the ceremony was in Cemetery Perlashz. His memory is still in my mind. Both are beautiful and tragic. When they put their caskets in the crypt, all were rejected and the entire basket, flowers are dug and threw the coffin that I do that"

Sang  
Ey doost man  
Ey yadgar salha tanhaee  
Sang  
Ey sokoot hamishegi rooh man  
K digar hich sedaee  
Tanhaee va sokoot mara nakhahad shekast  
(Jallali 179; [2])

In the poem "The same." He was referring to the three components of natural stone, sky, spring showers, his own image, such as:

Bargashtam  
Negah kardam  
Inja joz mahe morde bar sang asemna  
Kaci ba man nist  
Va ragbarhay bahari  
Hamchenan  
Ragbarhay bahari ast  
(Salehi; 207; [7])

T. Saffar zade in banns and arms book is another example of the image is in white verse. In these poems, even not caught to her mind bonds, she has truth and objectivity in her work:

Khorshid darad ghorooob mikonad  
Neshani az badbadakhay man dar aseman nist  
Hala ke mitavanam anhara be hameye shabhayam  
Vared konam  
Hala ke mitavanam anhara be hameye shabhayam  
Vared konam  
Hala ke dar pashne kafsham roshd kardeam  
Hala ke emzaee daram  
V amitavanam taghazaye mohajerat benvisam  
Badbadakhay man hargez an sooye gharb parvaz nakardand  
Vagarna dasthay mar aba khod mibordand  
Vagarna dasthayam ba nakhhay keshanmde shan miraftrand  
Hamishe sedaee bood ke nemigozasht k zaman  
Midad bia paeen dokhtar  
Dame ghoroubi az labe boom bia paeen  
Bia paeen paeen paeen paeen .....  
(ban and arms 54)

Ali Mousavi Grmaroody is components associated with prayer (uprising) in the picture Gary used in his poem semantically richer than his poetry, especially the poetry in praise of someone who has been witness to the survival of the message of the Quran and prayer:



Derakhtan ra doost daram  
 Ke be ehtram to ghiam kardeand  
 Khoni kea z gallooy to taravid  
 Hamechiz va harchiz ra dar kaenat do  
 Pare kard  
 Dar rang  
 Inak har chiz ya sorkh ast  
 Ya hosseini nist  
 Va gah kama bish forrod miayad az in dast  
 To faratar az hamiati  
 Namazi  
 Niati  
 Yeganee vahdati  
 Ah ey sabz  
 Ey sabz sorkh  
 Ey shariftar az paki  
 Najibtar az har khaki  
 Ey shirin sakht  
 Ey sakht shirin  
 Ey bazoooye hadid  
 Shahin mizan  
 Mafhome ketab manaye ghoraan  
 (Selection poems; 8)

4-3: *Continuity of words:*

Poetry comes from the poet's mind. Intellectual life of the poet in the form of words parable find. So what can establish a link between the words, the poet's mind. Agrshar in a poem, to create multiple touch simulacrum, understandably emotional ties and formal words will be impaired and failure. But if the course of his mind, in the same space, the word can come forth with a good alliance than the diaphragm poetry. For example, see this example:

Sarshar az halavat royaye kodaki  
 Yek sine por havaye baranam  
 Dar ertefa  
 Khab zomorod  
 hamzad  
 Bad  
 Va jangal  
 Va baranam  
 (Azish 53;)

Sometimes they indirectly and directly interact with each other. The juxtaposition of words and their meaning direct communication link exists and indirect communication through the words are formed in the shared space. Keywords shared by breathing in air, hand in hand together to rebuild their data internally poetry. Watch this poem:

Sinekeshan faraz mishavam  
 Ama  
 Shoghe bolanda  
 Va fathe ghole nadaram  
 Chizi  
 Vasvaseam mikonad  
 Ke dar an bala  
 Lahzee  
 Tare barfin be bad sard miseparam  
 Va shenavar manam  
 Ro dar rooye afagh door  
 (Atashi 175; [1])

You can see that this poem was written in the same space. Poet's not passion to going over the top, but something inside him tempts deposited on the cold wind, had floated away on the horizons. Terms of ups and horizons, mountain, snow, wind, links or unique sense of space have played a major role And on the other hand, the unity of space, led to the connection reserved line and word remain. Another thing that can be linked together to make words, their songs. Apart from the weight of prosodic words, music is also said to be adjacent

to the inner music. Rhyme, pun, conflict elements which provide the song words. Like the music of this song can be seen:

Agar to bekhahi  
Moorchee ra az khanesh door mikonam  
Va gorosnegi ra be donya bar migardanam  
Dastam ra ta aranj dar dahanam foro mibaram  
Va khodam ra  
Chon pirahani poshto ro mikonam  
(Boroosan 39;)

Word of "down" and "head over heels" between two created verses of song. Between "banish" and "return," are contrary to the view. The word "ant (which always collects food for winter storage) and" hunger ", there is a contradiction. There is a built-in music and song comes from the side, has helped to coordinate the word Gnostic issues, socialized has established among them.

#### 4. Conclusion:

As it was observed that a significant part of the form white verse poetry in contemporary of Iran, Cannot be deprived of Western theorizing; Specifically, the most prominent figure of "Shampoo" Besides poet, translator of poetry and personal interest in mastering language of the Western and Western theories of cognition Example of Persian poetic and returns it carefully, Western theories of knowledge, familiarity with Western poetry and the poets undeniable powerful examples, such as "Octavio Paz", "Lorca", "Neruda" and the Shamloo intellectual and theoretical quite prepared to accept the ideas of West. In addition white poets' bunch of poets like Bijan Jalali, is a major part of his life spent in West and even white poets Ritual Book of Mousavi Grmaroody with thought that, in contrast to Western thought, Poetry in the form of innovations have been influenced by the western approaches. In terms of language, music, poetry white in nature and there unconscious poet, poetry is something natural that occurs in the result; Why not limited elements of white verse in particular because of the natural occurrence may continually create new principles. At the same time the content of a piece of music that also happens to be inspired by the Creator, and along with the image, idea, innovation, and the announcement of his poetry. i.e., a poet while singing lyrics to many diverse areas that selects music appropriate to the space it chooses. Internal music that underlie the creation of musical poetry is white. The inner music lyrics "collection that through unity or harmony or conflict consonants and vowels in the words of a poem parallels emerge Within the meaning of the mental and spiritual music symmetry and comparison and contrast, they create meaning of the subjective sense of the music. In terms of form and composition, of an image-driven innovation in the use of white verse is different from the symbol. In addition to pioneering the leading poets of suffocation Imperial Social Poetics in the forefront of the fight against the dictatorship, To outcry head and at the same time, be safe from harm opponents, were making a secret crush on her and tried to follow the traditions of others.

The results of this paper suggest that the form and structure of white verse, words as the horizontal axis fantasy collide with other organic the vertical axis can - somehow - they embraced each other. When the song is sung by a single space, of course, words are put together in the same space. For example, when the poet in a dark night, standing next to a river that is something that we do not hear the sound of The Frogs breathtaking. As the poet in such circumstances, the term has also been chosen to fit the space. Any kind of music can make connections between words. Phonetic word poetry had solid relationship that gives joy and beauty. If it does not hurt to repeat brevity poetry, because poetry is a verbal link. The poet's use of imagery and expression can help to regress word.

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