

Postmodern FaraPoetry in the Poetry of the Seventies

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ABSTRACT

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Eastern postmodern Farapoetry is a genre that was first categorized and theorized in Iran with the book *The Third Gender* (2005). The examples presented often have postmodernist characteristics such as polyphony, language play, sudden beginnings and open endings, playing with grammar at a perpendicular angle, that is, a transcendental movement to pass through any axial system in poetry. Inspired by the way postmodern metafiction was written, which had removed the boundary between story and story analysis (criticism), postmodern Farapoetry was presented by Azarpeik by generalizing this space to the art of poetry. In this way, how poetry is composed and the use of poetic possibilities and techniques is revealed to the reader, who, based on Brechtian spacing, consciously composes poetry in such a way that the audience participates in how it is created and becomes aware of its diversity.

This article, using a descriptive-analytical method and library resources, seeks to provide a definition of postmodern metapoetry and introduce Eastern postmodern Farapoetry. In this regard, it was found that in Iran, before the school of word authenticity, a specific definition of postmodern Farapoetry and its characteristics were not provided, hence the translation of several articles on Farapoetry and the presentation of parts of them in this article have been helpful.

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Introduction

Metapoetry (“poetry about poetry”)— the poet explicitly references rhetorical, grammatical, and prosatical, and prosodic categories—first announced its presence in Iranian literature with the publication of *Jens-e Sevvom* (*The Third Gender*, 2005/1384) by Arash Azarpeyk. Contrary to the conventional definition that treats metapoetry merely as a self-conscious reading tradition among classical poets such as Hafez, Azarpeyk redefines it as a systematic *method for composing poetry* rather than a mode of reception. Among its typologies, postmodern metapoetry—one of the five systems of metapoetry—relies on meaning-negation, linguistic play, transtextuality, and the failure of narrative. The study poses three central questions: (1) What is the condition of the postmodern subject within postmodern metapoetry, and does it have concrete manifestations in Persian poetry? (2) What is its relation to Western metapoetry? (3) What are its defining characteristics?

Method

This research adopts a descriptive–analytical approach based on library and documentary sources. Its aim is to define postmodern metapoetry and to introduce an “Eastern postmodern metapoetry.” The translation and examination of several foreign-language studies on metapoetry served as supplementary material. Particular attention is devoted to the outputs of the Kermanshah Literary Workshop (Kārgāh-e Adabi) during the 1990s (the seventies of the solar calendar), which functioned as the primary site of production for this poetic mode.

Results

The analysis yields the following findings:

1. Definition and Ontology of Postmodern Metapoetry:

Prior to the “Word-Fundamentalism” (Asālat-e Kalimeh) movement, no precise definition of postmodern metapoetry existed in Iran. Postmodern metapoetry is defined as the product of a language-centered universe, structured across two episodes: the event in the *presence* of a priori meaning, and the same event in the *absence* of meaning. This duality is grounded in two intellectual

currents: nihilism (Nietzsche, existentialists) and absurdism. Three formal templates are proposed: *metaformic*, *teaser*, and *trailer*.

۲. **Key Characteristics:**

The defining indices of postmodern metapoetry include: linguistic play, narrative failure, the “glass room,” sudden openings and open endings, poly-stanzaic structure, montage and collage, de-objectification, transtextuality (intertextuality, paratextuality, metatextuality, hypotextuality, architextuality), diverse forms of dialogue, the fragmentation/collapse of the subject, syndromes, and meaning-negation.

۳. **Metapoetic Spaces:**

Eight functional spaces are identified: poetic critique, commentary, expository, satirical (hajv-like), challenging, adaptive (ekphrastic-adjacent), historical, and analytical.

۴. **Techniques of the Kermanshah Literary Workshop:**

The poetry of the seventies (1990s) in Kermanshah exhibits: labyrinthine and complex emotions, diverse imagery, retention of the lyrical space, multiple pseudo-narratives, inter-character/inter-vocal dialogism (*beyn-kāraḵteri*), postmodernist method, ordinary autobiography, urban space marked by consumerism, inverted syndromes, and inverted punctuation marks.

Conclusion

The study concludes that while Western literary history witnessed the emergence of metapoetry (metashpoetry) as an *antithesis* to metanarrative—sufficient to mere poetic self-reference—*Eastern postmodern metapoetry*, with its world-first manifesto articulated by Azarpeyk in the late 1990s, constitutes an independent genre. Although it shares indices with Western postmodern poetry (de-syntaxification, defamiliarization, poly-personal language, etc.), it contributes distinctive techniques of its own: inverted syndromes, ordinary autobiography, the postmodernist method, inter-character dialogism, labyrinthine emotions, and functional spaces of commentary, exposition, satire, challenge, adaptation, and historical orientation. Consequently, Iranian postmodern metapoetry must be regarded not as a derivative of Western



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postmodernism but as an autonomous, self-defined genre within contemporary Persian poetics.