

A Comparative Study of “Language Poetry” and “Signifier Poetry”

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ABSTRACT

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The theory of poetry of "linguistics" is attributed to Reza Braheni, who made him famous during the leading poetry. Language poetry has innovation and abnormality. Influenced by the Western school and Derrida's linguistics, Braheni denies the meaning and his poems live in a language game, without external reference in a text-language world. language game, word movement, and a series of meaningless texts were events that took place in this text-language world, But Dal poetry, which is one of the literary genres of the school of the originality of the word, is alive to the word according to the theory of "man-word"; Man is alive, and as long as man is alive, no field of art will be obsolete from the word. Everything that is revealed in man already exists and is present in the word, and everything that is revealed in the word already exists and is present in man, and these two are co-creators and creators of each other. Therefore, Dal-poetry is word-character and plays a role in the text. Dal-poetry is word-character. The word is alive, it is an actor and it plays a role. In this research, which has been done by descriptive-analytical method by using library resources, we intend to study "Language Poetry" by Reza Braheni and "Dal-Poetry", one of the literary genres of the word originality School, from the perspective of intellectual origins and their characteristics and differences.

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Introduction:

In the 1990s (the 1370s in the Iranian calendar), a groundbreaking trend known as “Language Poetry” (Zabaniyat) emerged, pioneered by Reza Baraheni. This movement challenged traditional poetic norms by rejecting the instrumental view of language, instead treating it as an autonomous entity that disrupts syntax and grammar to maintain its “linguisticity.” Conversely, the “Signifier Poetry” (She’r-e Dal) genre emerged as part of the “School of Word Originality” (Uranism), founded by Arash Azarpik. While both genres operate within the realm of language, they stem from vastly different philosophical underpinnings: one rooted in post-structuralist linguistic play and the other in a deep-semantic, “human-word” theory. This research aims to investigate the intellectual origins, defining characteristics, and fundamental distinctions between these two innovative poetic genres.

Method:

This study employs a descriptive-analytical method, utilizing library resources and literary texts to examine the theoretical frameworks of both movements. The research compares the ontological and functional aspects of “Language Poetry” and “Signifier Poetry,” analyzing their respective approaches to meaning, syntax, and the agency of the word.

Results:

The study reveals profound differences in how each genre perceives the “word”:

- **Language Poetry (Reza Baraheni):**
- **Philosophical Basis:** Influenced by structuralist and post-structuralist linguistics (e.g., Derrida), it emphasizes the negation of the signified and the primacy of linguistic play.
- **Characteristics:** It is characterized by self-referentiality, norm-defiance, the destruction of traditional syntax, and the fragmentation of language. In this view, language is an “object”;

words are raw materials for linguistic games—disconnected, often seemingly meaningless, and devoid

of external reference. The text exists in a vacuum where language acts as raw material, manipulated for its own sake rather than to convey external meaning.

- **Signifier Poetry (School of Word Originality - Arash Azarpik):**
- **Philosophical Basis:** Grounded in the “Human-Word” theory and deep-semantic analysis.
- **Characteristics:** Unlike Language Poetry, the word in this genre is a “character.” It possesses life, agency, and performs roles within the text. The text functions as an ontological universe. Words possess a synergy of limited fixed meanings and unlimited variable meanings, making them more than mere material.
- **Fundamental Distinction:** While Language Poetry focuses on disrupting syntax and playing with linguistic components as objects, Signifier Poetry treats these components as actors. There is a “trans-textual” reference, where the poem and the social reality interact in an ontological unity.

Conclusion:

The findings indicate that while both genres emerged as innovative responses to the limitations of traditional Persian poetry, their intellectual foundations are divergent. Language Poetry, heavily influenced by post-modernism and the experiences of the 1990s, seeks to dismantle the structure of language and reject external meaning, treating language as an object-like medium for disjointed play. In contrast, Signifier Poetry—as a component of the School of Word Originality—advocates for the “life” of the word. It rejects the “materialization” of language, instead elevating words to the status of active characters that can participate in the text’s universe. Consequently, Signifier Poetry is not merely a linguistic game but an animistic, text-centered approach where the boundaries between the poetic text and social reality dissolve, allowing the word to manifest its full existential potential.