

Classification and analysis of the genres of the seventies (SH)

Reza Hemati 

۱. Bachelor of Theology Department, Jurisprudence and Fundamentals of Law, Faculty of Theology, Payam Noor University, West Islamabad Center, Iran. Email: Hemmati.ario138@gmail.com

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ABSTRACT

Article type:	Research Article	Classification and analysis of why Persian poetry types and genres are important literary issues. Unfortunately, the field of poetry of the seventies, which included the most influential contemporary poetic movements; has been abandoned in this regard. In the seventies of Iran, we see the simultaneous presence of three independent branches of Americanisms, Europeanisms and return avant-garde with different origins, each of which has played an important role in guiding poets and writers of the seventies and later periods. The Americanisms announced their presence in Iran by Reza Braheni and the postmodern movement. Braheni's "Language Poetry", Ali Babachahi's "Pasanimaie" (means Post-Nimaie) and the students of Brahen's workshop, as well as Mohammad Azarm's "Different" poetry in the eighties are in this group. Europeanisms were active in this period with two branches of Ghazal and Free Poetry. In Ghazal, Simin Behbahani was the founder of "New-Ghazal", "Story- Ghazal" and "Narrative-Ghazal". Also, the students of Simin Behbahani, namely Mohammad Saeed Mirzaei, Arash Azarpeyk, Hooman Azizi, Amir Marzban, etc., whom were known in "Form-Ghazal" And in the field of Free Poetry, the "Movement Poetry" by Abolfazl Pasha, who is a follower of the Baroque in this group. Returning avant-gardeists came to the fore with its founder, Arash Azarpeyk, with the beginning of the era of Orianism and the proclamation of the millennium of Orianism in the history of thought. The result of Arash Azarpeyk's attitude is a variety of genres, including "Vazhaneh", "Minimal Ghazal", "Fara-Poem", "Fara-Form", "Noghlandaraneh" and more than thirty other genres so far. Among the followers of Arash Azarpeyk's philosophical literary genre, we can mention Tahereh Ahmadi, Aso Avesta, Hengameh Ahura, Seti Sara Sushian, Rabe'e Shams, Zartosht Mohammadi, Niloufar Masih, Ario Hemmati, Shahriyar Mirzapour and others. This research, using descriptive-analytical method and using library resources, divides and examines the three poetic tendencies of the seventies by separating their branched genres.
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Introduction

The 1970s (1370s SH) stands as a pivotal decade in contemporary Persian literature. It was characterized by the simultaneous emergence of diverse literary streams, often competing and evolving in response to the socio-political shifts of the era. Despite its significance, historiography regarding this decade has often been clouded by exclusionary, biased, or narrow-minded perspectives, which the author terms “literary infidelity.” This study aims to dispel this confusion by providing a scientific, objective classification of the major literary movements of the 1970s. It identifies three primary currents—Americanists, Europeanists, and Returnist Avant-gardists—and delineates their distinct intellectual and stylistic foundations to establish their proper positions in the history of Persian poetry.

Method

This research employs a descriptive-analytical methodology based on library research. The study examines existing literary manifestos, critical texts, and representative works from the decade. By systematically categorizing the movements based on their stylistic foundations, linguistic priorities, and theoretical origins, the research seeks to provide a comprehensive and empirical mapping of the literary landscape of the 1970s.

Results

The research classifies the literary landscape of the 1970s into three distinct categories based on their theoretical influences and structural innovations:

1. **Americanists:** Influenced by American “Language Poetry” and postmodernism, this group introduced a focus on formal experimentation and deconstruction. Key figures include Reza Baraheni (initiator of the “Language Poetry” movement in Iran), Ali Babachahi (“Post-Nimaic” poetry), and Mohammad Azarm. The focus here was on syntax deconstruction, the autonomy of the

text from social language, and the dismantling of traditional coherence.

۲. **Europeanists:** Influenced by European modernism and formalism, this group focused on structured formal innovation.
 - *Narrative/Story Ghazal:* Pioneered by Simin Behbahani, this style integrated narrative structures into the ghazal form.
 - *Formal Ghazal:* A branch of formalism featuring poets like Mohammad Saeed Mirzaei and Arash Azarpik (early career).
 - *Movement Poetry (She'r-e Harkat):* Influenced by the Baroque period, this movement, led by Abolfazl Pasha, focused on “transformation” and “movement” as its core tenets.
۳. **Returnist Avant-gardists (School of Wordism):** This movement, initiated by Arash Azarpik, represents a paradigm shift toward an ontological and philosophical foundation known as *Oryaniyat* (Nakedness). Unlike the previous groups, which primarily focused on linguistic or formal innovation, the School of Wordism (*Maktab-e Asalat-e Kalameh*) introduced a comprehensive system featuring the “Third Gender,” “Super-form,” “Lexical Genre” (*Vazhaneh*), and “Minimal Ghazal.” This movement offered a deep ontological perspective, treating the word as a foundational entity rather than just a linguistic tool.

Conclusion

The study concludes that the 1970s was a decisive decade where conflicting and complementary literary currents coexisted. While the Americanist and Europeanist streams were predominantly driven by linguistic and formalistic experimentation, the School of Wordism provided a unique, ontological foundation. By synthesizing both formal innovation and a distinct philosophical worldview, the School of Wordism emerged not merely as another genre, but as a generative force that continues to influence contemporary Persian literature. Assigning these streams to their correct scientific categories provides a clearer, more accurate image of this transformative period.