

- in the distance -

The world conversation

By Charles Bernstein, American poet and theorist

the gift of hearing a

Accents



Charles Bernstein, a progressive theoretician and the face of the improvement of American society, the founder of the Arab movement

Political leaders And the brand of the prestigious building is known as the "Nobel Shah" mosque. There are critics

of Iraq's anti-combat campaign **Men's girls** It is considered to be foreign and American, and it is a collection of

poems. Jerome Rothenberg, another acclaimed poet and critic Weighing His translation by Ariyaz Andrew, an

American writer, says about his writings that they can be classified under a special poetry group; "These poets,

It has allusions to humor and romanticism, from the avant-garde aspects, and the vanguard of the populist aspects, from

The personal point of view is political and the impersonal point of view is poetic..."

Bernstein works in many different ways in the process of interpretation.

And they cannot be identified in their hands. Water is the true meaning of the word, what is the river of Noochhajara, a poet.

Experienced. Bahainsurat Kahbar Mukhud and all his addressees go through different experiences. Eynamar

It is indicative of the appropriation of the voice in the drama, directed towards the questions of speech and action in speech poetry.

, the differences in the execution of slogan **Shaar** The word that is heard by the ears is close: In the introduction,

he knows the sound of Manhesr to the individual poet (Hinajara) and the sound of Manhesr to the individual

poet (Hainsroden). He writes: "To be heard, a poem must have a voice. What is the process of reading interactive actors?"

Atroche in the poet's heart. Bernstinder, in the introduction of the same book, the value of poetry reading as a social form.

The cultural limits of resistance to poetry in practice, against the objectification of poetry (as phenomena

Robert Charles Bernstein is a question-oriented poet Weighing (abstract) and qualify it. In the meantime, you talk about it, perform,

read poetry, perform...

Vežandanya number 33. Summer 1403



Karmirodka poets who perform without text or use projectors or multiple speakers. When musical poetry is presented, other names are used: concert, opera, jazz-poetry... In the 1970s, innovative approaches to performance appeared that were often not recognized as "poetry", although still b The poems are related. These approaches mostly included the repetition of preserved works and their performances were sub-theatrical. Such performances are usually called "speech" - which shows that they are not read from the text. Speech is related to specific stylistic and rhythmic features; in this case, it can be described as a genre. In addition, his speech events are mostly competitions. According to the judges, the best performances of these events are called "Islam" or "Islam poetry". "Poetry" is a more general term that can refer to speech, but it also includes other styles of reciting poetry, such as

A narrow border between spoken poetry, Islam, poetry (performance) Verpo There is a hypo. But the common point of all of them can be considered as a "poet as an operator". Due to your expertise in this field, can you clarify this metaphor for the transparency of border air?

Contemporary poetry in the United States mostly revolves around communities, groups, styles, places, and their aesthetic connections. While the performance of the events is domestic, the online exchange of audio and video files provides the possibility of national and international communication and influence. The most common term for contemporary poets is "poetry reading". As its name suggests, it mostly involves reading poems from the text by poets. But this term is also for

- in the distance -

Others say that "paper" poetry should be read silently before being heard. This may also be true in some cases; But mainly

It's not like that: reading Arabic is as important as "paper" Arabic books. David Antin improvises "conversation" poems and then transcribes and publishes them. Antin's work has nothing to do with speaking, except that he does not read from the text. In some ways, the performances can be considered similar to folk storytelling. This point is a reminder that the artistic poetry made with the words of the written language existed and had a long-term life mixed with its performance. And this history of poetry includes elements that we tend to consider separately from poetry, such as dance, music and ritual/magic.

What do you think about

the rise of the classical classical poets and the new genres of poetry? Is there any objection from the classical poets of the two genres? Classical poetry was

new at the time of Khudoshke, it was not classical. Many of my people - poets, critics and readers - are ignorant of what they are not familiar with. Over time, Amranaashna became more familiar. In the United States, poetry is (mostly) unpopular. On the other hand, speech poetry gets its energy from the connection with popular art. A poem is not a single thing: its conflicts are as great as religion, politics, movies, television, music, and so on. My personal preference is to enhance the beauty and beauty of its creation. Those who resist this have no choice but to quit.

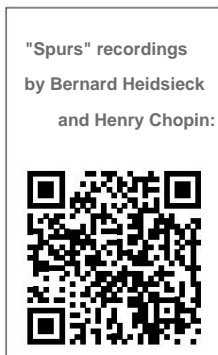
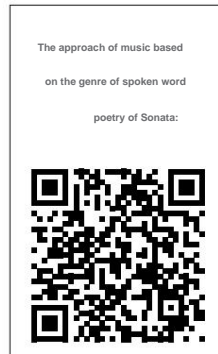
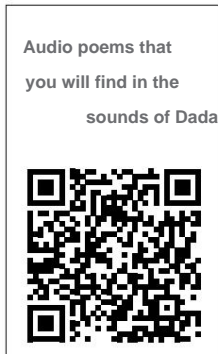
I do not like it. that

which include reading from the text and have a more obvious performance dimension. While poetry is not related to any particular ethnic group or race, it is mostly related to popular music styles introduced by people of color, such as rap and hip-hop. In Jamaica, "Sharadab" (Poetry Dub), a form of musical repetition was invented in the 1970s that was broadcast on cassettes and related to music (reggae). There are great Danes in this style. African-American artists are "Delest Poets". and "Gail Scatheron" were the key influencers for his speech from the late 1960s/early 1970s. In the 1970s, New York poets (Puerto Rican poets in New York) developed distinctive and influential styles.

Ayashma, any kind of inhumane contradictions can only be read on the page and you see a poem that is taken lightly in these genres? What is your opinion about the comparison? I

see a conflict between these two. Me me Art styles can be opposite each other and this is a good and useful thing. You can't like everything and support is more important than what is most important to you. Both "paper" poets and "speech" poets base their performances on what they have written. Some say that the poem "Speech" is well written as a poem for performance, it does not work on a page of paper. This may be true at times, and it is often the case with the singles. some

VeZandanya number 33. Summer 1403



Babardashtikhazam Magadham-Hikatabtanbanham

Performance of Goshspardnazdik's poem:

It is possible to think that you would have^{done}
talked about the differences in styles in poetry,
as a characteristic and cause of difference that
is created by the voices of poets and also the
voice of poetry itself. What other things play a
role in the difference? For example, if we want
to expand our location, the cultural profiles of
the country on a global scale, will the state/
province of the city have a role to play?

In our research on the topic of Persian-speaking speakers, we realized that the artists of poetry and speech have a better ability to immerse the audience in the motif of the poet. What is our opinion

about this? I don't think that being "popular" is not enough for Arabic art. Most of the readers of Araba have this reason as poets, which offers an alternative to popular culture. I find many of the beloved works of the poet Henrieau boring: they do not engage attention and imagination. But the humor of this poem is trying to become popular. Shaardshawar has passionate supporters. **Does this simple writing style and the use of language symbols relate to each**

other, or can this ram be considered as a general purpose of functionalist poetry in a broader sense? My "unloved" poetry and many unloved poets that I love, have the same

dimensionality as speech poetry: the difference is practical. Pop music is not performed by quartets.

Please show us some examples of poetry to show us that you feel the remarkable influence of the genre.

They have

A good way to get to know performance poetry - in the broadest sense - is to go to PennSound and listen to our thousands of audio files. I suggest you listen to some examples of "sound poetry" - this is a performance poem based on music, often using sounds in words that are not words.

- in the distance -

let's hear However, there are also platforms for sharing files, which are very expensive. This allows all of us to hear local styles of performance from beyond our own regions. Language barriers will remain. English is a global language, so the English language has the ability to travel around the world. The more widely known Arabic language will remain local unless we develop ways to engage the audience in reading the Arabic language they do not know - not only through translation, but through radical methods The verb to listen. **In your introduction, you suggested that to be heard, it should be loud - what is the process of active and interactive reading?**

Yakathriatustsha'ar Darikajara. What is silent

poetry in its definition? And how can it be silent? A poem can have two types of poetry:

poetic and silent. You have to hear that telangrutkihiikalmi to take it as a joke - I imagine that this telangr didn't have the possibility to be translated into Farsi. In many cases, you should hear how the vowels and the words interact with each other. But this is not a request to "read aloud", listen to an audio recording or go to the performance, because there is also the possibility of listening. "Reading aloud" for yourself, on the other hand, many poems are written for reading quietly and their purpose is not to activate the voice. Some poems may even seek silence, such as the works of the poet François-Louis Journot, who use white space and scattered phrases to silence the sound. But even silence has a resonance; Think of the music of that harmony that is rising. English modernist poet Bizzell Bunting used to say that he would read poetry in Persian to the students who did not know Persian language, because that way has more meaning.

It is definitely so. This is one of the vital issues about recording poetry: the recorded poems provide access to the voices over time and space. The voice of each poet in general, as an individual, is shaped by multiple factors, but let me focus on a composite characteristic: accent. Printed poems do not necessarily allow us to hear the poet's accent. Readings and recordings always do this. Dialect is also a matter of regions and its limits; It is also ethnic/racial and gender. In one reading, you may not hear the poet's age. Accent is a sign of identity that is independent of its content. We give voice to our identity by performing our slogans. Of course, poets create their own dramas and shape the rhythm, speed, and melody according to their own aesthetic preferences. And as I mentioned before, different styles of performing araghal are formed among the groups.

In recent years in Iran, several poets have imitated the style of current performances in the West, but they have not been able to attract the attention of Iranian audiences as much as what we see in Western countries. Actually, much less than what we see in western

countries. What do you

think is the reason? I have very little information about what is going on in Iran and I have no information about the general events of poetry there. However, Masbeks, which in the West may be a sign of non-conformity or rebellion, may be seen as "something Western" in the East. If I want to be more Swedish than this, I know poets outside the United States who enjoy some of my favorite American culture and music; I don't see them as "American", I see international business culture. Rather, we can now easily listen to music online through websites such as PennSound.

Veždanya number 33. Summer 1403

However: I am a book reader who spends most of my day reading and re-reading. My poetry performances (live and recorded) are not important to me.

Even so: poems are multiform.

There are many versions of Goldberg's variations, but one version does not spoil the other versions. Of course, some can read the notes as well. But if we had the recorded parts of Arajbach's performance and creation, I think we could give it a place and features. But this does not mean that it will be better or even

more accurate than Glenn Gould's version. **You have already finished**

what you have said, because Arabism, like a social and cultural form, can be measured by its

resistance, and it is also resistant to being characterized. Do you mean by customization training?

One thing is that this poem is perfect, so the poet should not objectify the poem while reading it?

is it

The kind of company I want, the goal is not to attract contacts, but to find more than that, to build contacts. It is for this reason that I respect poets and poets, sometimes innovative progressives are negatively described as incomprehensible, elitist, meaningless, or with pretentious and fake qualities. Some of the contemporary American poetry is based on what I call it a model of entertainment and business. In this special sense, he creates accessible (readable and understandable) poems that are attractive to the general audience or "ideal readers". I see the culturalization (and objectification) of language as a norm (norm, default). Me

received while this is either an ironic exaggeration or preferably both; This topic narrates a unique connection. In

the introduction, you also quoted from Peter Quartermaine that the voice of the poet should not allow their voices to be omitted, and the performance of the poem should be absolutely for the singers and performers Others are preferable. If possible, explain more.

I give a special privilege to the performance of his own work, unfortunately: I think this privilege (or position) is similar to looking at a copy of a manuscript. We are allowed to know how the poet voiced the effect. But these are our important points: when you execute a text, the choices you make, such as tone, speed, volume, and

Do you mean by customization training?

poem can be neutral against such dynamics (or allow multiple voices to emerge). A similar problem also occurs in translation, where the "original version" may have an inflection in the word that does not exist in another language; the translator must choose one of the meanings.

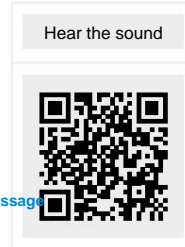
Poet "English J. H. Perin" Beheshtaz criticizes the performance - he feels that his readings cause the degradation or limitation of poetry. At the same time, Perrin's idea of giving voice to a specific language and outside of it may limit the readers to their familiar voices: the reader may be under the influence of his dominant vocal patterns - Lock them in. Shenidnik can challenge this. It is not that the public reading of the poet is better than the private reading of the reader, but there are different and incomparable realizations in the poem. I refuse to prioritize one over the other.

- in the distance -



I enjoy many forms of culture, from pop music to television. The problem is that poetry is a commodity, no matter how many poets agree with their wishes. In any case, I am a complete poet who has poetry in resisting the public address, even if they cannot. Usually, your business standards are considered very small. In other words, it is difficult to get blood from a stone, it is difficult to earn money from poetry. At the same time, ironically repeating what I said at the beginning of the conversation, going against the commercial flow has the potential to arouse the passion of many of Alaq Hamandan for the art of poetry and the new way of making poetry. But to go against the grain, there are costs: national/commercial publishers (and review boards) tend to be allergic to the unconventional poetry of the day. Let me put this in a less controversial way: I don't think poets who work in conventional formats intend to be commercial. I think they want to communicate honestly. The problem is that most ideas of "communicative/communicative-oriented" poetry make objects out of that relationship. So, if you really want to communicate, you may need to deal with normalized communication methods. But this cannot be true: isn't quality culture the only reality we are dealing with? What I want to say more closely is that "I" feel limited by normalizing these norms in forming a relationship with the reader. I know that others don't have these feelings, they don't need to listen, they see an alternative. But I have to tell you this: I found many companions in my resistance against the poetic gloss of the possibilities created by imagination. And this companionship by itself is poetic for me.

Vezandanya number 33. Summer 1403



Reading of the
poem of war
stories
with Bernstein's visual message
world weight TO

war stories

Jang is a patriot's dreamer. War is peaceful
idealism. Jangbraipir, young
realpolitics, full-scale realism. Pragmatism is a cover for violence.
The war to
The war is not say what disappointed us.
the fault of those who have given their strength.
The war of the poet is afraid of the enemy and is
raging in front of him. War is men who are born and women who are
ashes.
Jenghargoz is the reason for Jengnisthama to be the reason for other
things.
War is the death of truth, as truth is the death of war. The war of re-
covering the
naked. Warring politicians. Consensual war is a reflection of what is
the
verdict of death. Jangshaar
Astabike should be sung.
The world traitor war is your concern. Gangster war is a typeface, it
might not be the
best choice, but you only have
options. The war is full of food and blood. The
war is more than the attachments for the killers. The forests cover
the old generations for the mistakes of their youth. People's war is
peacemaking. War is the ultimate
entertainment.

Prolonged war does not belong to other forms.
War is forced to apologize. War is the
logical consequence of certainty.
And for those who have doubts about their beauty, there
is a difference. The war of a calm boat towards him is like a high-
speed train of
hell. Trainees: Either failure in establishing
communication, or direct war is the
first of the vices. The power war of the powerless to resist the
violence of
has become like an imaginary powerful. War
peace. The war is beautiful; symphony, cannon, fire,
fragrance and story. War decides how it will be done, when it is done.
War has no
justification for the self-righteousness of those who oppose it. It is a
war with others.
Jang is a five kilometer
walk, one kilometer in the cemetery. Jang Shiohitbait to say this "said"
I was".
opportunity to act. War is an
railway line of 6th Street." War "Japanese ears are not the old
Unwanted foundation war for justice and freedom unconsciously, bail.

They are brainless.
War is the history that the victims narrate.
The war of death is in the pursuit of civilization.
The end of the war is the justification of humility.
The war for all football dads and social moms,
The car is an SUV.
Jang, a high-quality television program that replaces "you"
You still don't know, Jaco: Chef, Michael, and Fear Factor: How to
marry a single girl? It has happened.
War is made by the rich and the poor pay for it
They give
War is a metaphor.
It is not in the war.
The war of honesty is more frequent in movement.
your meat The war game is based on tactical violence
for strategic victory.
suspensionThe war is an international commitment to cover up the
homeless.
Police fighting in high-speed cars.
War is the only hope.
War is a legacy.
Jangarh is our father.
War is our right.
War is our duty.
War itself has a justification to stop war.
The war is not over when it ends.
The war is "here".
is a warrior
The war is here.
It is a war.
There is a war.
we will fight

Postscript:

the worldweight The story of Ijang, translated and authorized by Tospedeh Jediri

It has been agreed.

The battle against Tabagoshtokhon
The struggle of capitalism to strengthen its limitations.
War is an inevitable product of class struggle.
War is technology.
War as a pretext for many anti-war poems
the people under my contrãbe right of
War is news that remains news.
It is a war of hearts that will never be won.
The war of revenge for something to lose
They have no regrets.
The war of surrealism is the achievement of art.
They do not win wars, they continue.
War is two wrongs that will make you right.
Putting aside reason under the pretext of principles.
War is sacrifice for a cause.
Revenge of the dead and the living.
The war against reality.
War is unjust even when it is unjust.
wrongdoer Revenge of the
red woman Washak The war of children's tears, the blue tears of the
dead.
War is powerless.
A state-led war against another state Violent
war is against the government It is its
people.
Jangkham is
War means defense of freedom, not sin, appeasement.
The virtue of self-defense.
The greatest war of tyranny.
War is the greatest friend of tyranny.
War is the solution; What is an imam?
War is a part of human society.
The battle is carried by the horse riding on the horse.
death Burning during war is the best way to burn old enmities.

The battle for the hearts and minds of the heartless and