

Taxonomy of Dark Countertext

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Introduction

Post-structuralist thinking in literature caused the production of texts that lack an sequence of actions in narrative and intentional coherence. These writings, which are called non-text, are actually countertexts that popularize counterculture, and their purpose is to combat and change the conventional standards of syntax and rhetoric, the usual ways of thinking and traditions in culture. Dark countertext , which was invented by one of the scholars of western philosophy named Dr. Mehdi Khabazi Kenari, was created as a result of the conflicts between his tradition and western philosophy, and he tries to solve it by reproducing the tradition. Therefore, the Dark countertext is an ontological and epistemological issue that shows how the poet looks at mankind and the world and how he lives in a philosophical perspective. Philosophically, blackness in Dark countertext means ontological and epistemological darkness and ambiguity, which is produced as a result of the subject's constant skepticism . It, also, indicates unrecognizability, constant transformation and endless traces from a linguistic point of view, it refers to the non-determinism of language and denies any origin and purpose for language. In this approach, language is living and dying and

is in a constant struggle of conscious and unconscious. Language refers to itself to reveal its dysfunctional nature. Words in Dark countertext have independent and temporary territory. The temporary (in) coexistence of words indicates the impossibility of thinking about reality and its expression. Therefore, with Dark countertext, the world is not felt or understood, but merely written.

Research method, Research background and purpose

The first examples of Dark countertext were published in the book "This book has no name" with an introduction and in two parts titled as "Ke Niste /which is not " and "Ra Is" in 1378/1999 and 1379/2000. After that, another collection of poems of this type with titles such as 'it seems that the sun has risen', 'death had a paternal role for me', 'give me a word', 'I did not make these words', 'because they are coming' and... were published. The last book about the theoretical foundations and new examples of this type of poetry has been published under the title "Black text" by poet and Dr. Safa Sabti (2023/1401). The current research, with descriptive-analytical method, seeks to categorize the Dark countertext among the types of contemporary poetry, and by comparing its theoretical, i.e., post-structuralism and existentialism, it approaches two poetic currents, i.e., postmodern poetry (language poetry) and hermetic poetry, respectively. But it has different aspects with these two that introduce the Dark countertext as a new type of poetry. This means that the Dark countertext is the lived experiences of the poet, which is written in a state between conscious and unconscious here and now, and is a way to reach a relatively stable self-awareness that transcends doubt in previous perceptions.

Discussion and review

Among the common features between Dark countertext , language poetry and hermetic poetry are the lack of coherence between sentences, non-literalism, the existence of *parallel* narratives, self-referential language, pluralism, induction of meaning throughout the poem, brevity, being hard to understand, syntactic and linguistic deconstruction, powerful images, syntactic ambiguity and obscurity in the expression of lived experience. In some features, Dark countertext is similar to one of the type of American postmodern poetry called language poetry. Such as the failure of binary oppositions, polyphony, the interrelationship of language structure and society, the selection of a line as a unit of meaning, the search for unconscious language, and language performance. The similarity between Dark countertext and language poetry in the above cases is due to the post-structuralist and post-modern roots of both types. Dark countertext, like language poetry, is a type of brief and blank verse that has a mosaic structure consisting of seemingly unrelated sentences and single sentences, and although it disrupts the linear course of the narrative in poetry, it opens up a new and more complete world of reference, and the poem does not need the outside world and becomes a self-referential text. The interpretation of Dark countertext is so complicated, like language poetry, that the reader is forced to produce another text while interpretation, because in language poetry, as well as in Dark countertext , words are not used to convey concepts, but by being placed together, they want to produce a feeling. Dark counter text, like language poetry, has a written and author-oriented language form. Another distinctive feature of Dark countertext is its encryption. The

abundance of symbols and Existentialist foundations and philosophical questioning brings the Dark countertext closer to another type of contemporary European poetry called hermetic poetry, which has a precise and complex form, a poem that is difficult to read and find, and has a multi-based structure; in other words, several narratives are followed in the poem at the same time, and its dialogues between people it takes place anonymously/ In addition, the words undergo Conceptual transformation in Hermes's poetry. Believing in the inadequacy of everyday language, hermetic poetry and Dark countertext create a kind of change or ambiguity in the relationships between words, which causes the birth of multiple meanings and mystery, and its purpose is to hide the truth; a terrible truth that cannot be spoken. For this reason, hermetic poetry and Darkcountertext both tend to mislead the reader.

Conclusion

Some of the common features between language poetry and Dark countertext, such as non-narrative, parallel narratives, multiple narrators and polyphony, originate from their similar philosophical foundations. Because both are rooted in post-constructionism and post-modernism. The similarity of the Dark countertext with hermetic poetry, especially in the ontological ambiguity, goes back to the common theoretical foundations of both of them in existentialism.

The distinguishing feature of the dark countertext is the expression of the philosophical concerns of the poet in his lived experiences to reach a new and relatively stable type of awaking, which, like Heidegger's Dasein, begins with doubt in previous perceptions; and it is formed

through the dialectic of **binary** oppositions in the imaginary dialogues of the poem.

During these experiences, the poet reveals the inadequacy of the philosophical systems in the representation of the subject, ontology and epistemology and makes himself and the reader suffer from ambiguity, suspense and philosophical wandering. The similarity between Dark counter text, language poetry, and hermetic poetry is rooted in the common philosophical foundations between them, because Marxism, post-structuralism, and existentialism are part of continental philosophy, whose coordinates can be pointed to the redefinition of philosophy, the rejection of scientism, and the inadequacy of science on the way to knowledge. Continental philosophers believe that the conditions of achieving experience change according to the factors such as time, space, language, culture and history. They try to make a connection between theory and practice. The same topic calls the above poems to fight against the scientific rules and principles such as the syntax and narration and urges the poet to investigate his lived experience according to his spatial-linguistic conditions and transform the poem from description to a kind of act, action or performance.

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