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## VISUAL AND CINEMATIC TECHNIQUES IN A MORPHOLOGICAL STUDY OF FOROUGH FARROKHZAD'S "THE DREAM"

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### ABSTRACT

Image-making and narration are two important issues that play an important role in the communication and expression of thought. The basic design of the underlying story in Forough Farrokhzad's "The Dream" is derived from popular narratives and legends. By pointing to the illustrative and narrative aspects of her poem, Forough Farrokhzad— a twentieth century Iranian poet – draws our attention to the fact that visual techniques do not function only in the cinema; the poet, through visual qualities and literary tropes, can, like a movie director choose from and deploy cinematic techniques in a poem. Forough Farrokhzad wrote her poem "The Dream" at a time when she had not much knowledge about the art of the cinema. Taking this point into consideration, we— in the present essay— shall focus on the cinematic visual techniques in the poem "The Dream" and by studying the visual elements in the poem, we seek to explore the use of poetic devices, narrative skills, onomatopoeic effects, perspectives, various kinds of shots, and mise en scene, which have caused her poem to resemble a typical movie scenario. The present essay argues that in her poem "The Dream," Forough Farrokhzad has intermingled a number of poetic devices with cinematic visual techniques and, in so doing, has given her poem cinematic qualities.

**Keywords:** Literature, Image-making, Cinema, "The Dream," and Forough Farrokhzad

### 1. INTRODUCTION

The origin of art and literary aestheticism lies in its illustrative force. For communicating his/her thoughts, writers and directors make use of images, sound, and narration, for image-making and narration are vital issues in expressing and understanding human perspectives. Although fundamental differences do exist in the way literature and cinema make use of image, language, and narrative, these elements have played a notable role in cinematic and literary expression. As Sharff has argued,

Although there exists a fundamental difference between cinema and language, similarities can also be seen between the internal mechanics of structure, functions of cinematic structures, and linguistic structures. If used artistically and skillfully, language has a power beyond that of cinema for communicating abstract concepts, because cinema, without the help of language, can arouse thoughts which can get only close to those concepts. (2009, 157)

Based on this observation, the issues of language, narration, and imagery, form the basis of the design and plot of a film. Among the main characteristics of language are the words presented in cinema and in each and every shot and scene of the film. According to Janks, "In the novel, you begin your work with a group of words, and the way they are put together gives them significance. In cinema, you deal with other kinds of words – small pieces of the frame, each of which represents a group of words" (2010, 11). In a similar vein, Zabeti Jahromi has written that cinema with its concrete and literature with its abstract illustrations fascinate their audience/readers. Besides, there are many poets whose works have been influenced by cinema. Persian poets who have looked at the world through cinematic methods are no exception (1999, 128). Concretising a poem by using expressive images adds to the richness of the work. Artistic application of expressive images, needless to say, is the very essence of cinematic production. According to Hosseni, "The greatest successful cinematic skill is concretising abstract issues and revealing the hidden aspects of the labyrinthine human soul" (2009, 22). Considering the shortness and density of poetic lines and phrases, the application of visual and cinematic techniques to poetry is more difficult than in prose. The qualities that make poetry approach the standards of the cinema are imagery, action, and movement, even though the manners of expression are radically different. In Hosseni's words, "Although the poem is presented as an allegory with the intention of displaying and revealing abstract issue or issues, due to its dynamic ending, it is duly suitable for cinematic adaptation" (2009, 25). In addition, the poet combines her/his images with literary devices, metaphors, and allusions. As far as Iranian poets are concerned, this characteristic can be seen in many of Nizami's and Beyhaqi's

poems. The notion is expounded in Zahra Hayati's essay entitled "Illustrative Potentials of Nizami's "The King in Black" from the Perspective of Cinematic Techniques," Naser Alizadeh and Mansour Dalir's "A Study of Dramatic Potentials in *History of Beyhaqi*," and Hassan Khanmohammadi's "Illustrative and Dramatic Contents in *History of Beyhaqi*."

In this essay, the researchers intend to explore the visual and cinematic features in Forough Farrokhzad's poem, "The Dream," and to realise what role do visual and narrative elements play in the poem. In other words, the main question of the present paper is how Forough Farrokhzad has used visual qualities in her poem and what cinematic functions are discernible in it. In the following pages, first Forough Farrokhzad's poem is briefly introduced and then the notions of visualization and narrative style are treated.

## 2. DISCUSSION

The contemporary Iranian poet, Forough Farrokhzad, is the pioneer of the Feminist Farsi School. She was successful not only in the field of literature, but also in the field of cinema. She became familiar with the world of cinema in the year 1957. According to Mosharraf Azad Tehrani, "When 23, Forough got involved with cinema and for a short time mastered in cinematic techniques" (2005, 54). The documentary *The House is Black* established Forough Farrokhzad as a promising director. However, when she wrote the poem "The Dream", she was not much familiar with the cinema, because the poem belongs to the collection of poems titled *The Wall* which was published in 1955. What brings "The Dream" closer to the field of the cinema are the visual and narrative features of its story. The underlying plotline of the poem is derived from popular narratives and legends. In narrative, we face various and simultaneous shots. In the beginning, we become familiar with a legend which has been molded as a story and a girl thinks about it in a dream. In all the parts of the narrative, the shot shifts from an objective to a subjective perspective, which in essence is a typical cinematic technique. According to Casebier et.al, "Designing the frame deals with things which are essential for designing all that which moves into the frame: stage direction and composition, choosing a perspective (shooting angle, in general, and theories regarding "mind camera"), lighting, creating visual and structural rhythms" (1981, 86).

### 2.1. VISUAL QUALITIES

Narration takes form out of events that occur at a particular time and place which follow a pattern of cause and effect; the plot unfolds, changes take place, and a new situation emerges which ends the narration. According to Bordwell and Thompson, a narrative may use parallelism or a narrative may oblige us to conclude parallelism between characters, scenes, situations, times of day, and every other element. All the events of a narrative, both those which are clearly visible and those which are inferred by the audience assume a role in creating the story (2008, 73-8). Similarly, Sharff explains that

parallel events are another fundamental element of the structure of cinema which has patulous functions and which generally consists of two narrative lines, occurring in two places simultaneously, but these cinematic lines, unlike geometrical parallel lines, in most cases, after sometime meet each other. Quest, chase and run, and punishment are considered common motifs in parallel events. (2009, 77)

Such a "quest and chase and run" is observable in "The Dream." In the part in which the prince looks for the house of the girl in the city, we read:

Surely, surely from a far distance  
One day will arrive a proud prince;  
Will echo on the cobbled lanes of the city  
The trotting fiery, restive horse (Farrokhzad, 2006, 8)

The narrative of the poem can be divided into five principal sections:

- a) The girl reads the legend of the prince in an apprehensive and gloomy room;
- b) The foundation of the legend of the prince is laid;
- c) The prince begins his quest for the girl on a horse;
- d) The prince finds the girl; and
- e) The girl, along with the prince, leaves the city.

Throughout the narrative of this poem, there are dialogues which present the development and design of the storyline. As Casebier et.al has asserted, "Dialogue, in any language, gives the ability to the art of narrative films to

discuss abstract issues and mental, emotional, and essential states" (1981, 93). In "The Dream," the first person narrator or an omniscient narrator provides us with details concerning the girl's emotional state, city life, and the prince's inner feelings. As Jianks has observed, "If the girl were to narrate the story in such a way as if she were narrating it for herself, obviously, she would describe the events through her own view point. Then the girl would turn into an 'I' (the first person)" (2010, 46). The plot of "The Dream" is narrated by a girl who seems to be the protagonist of the story. The poet speaks of the girl's grief "O the prince, the breathtaking darling/ Every time in the middle of the night/ I used to dream that you would come" (Farrokhzad, 10). Besides, an omniscient narrator or third person narrator is also used in this poem. According to Sharff, the "connection of the conversation from one shot to the other causes a different type of rhythmic variety" (2009, 56). In the poem, Farrokhzad links the images to one another by expressing the opinions of the girl, the prince, the public, and herself (in the role of the narrator). Most of the comments on the feelings of the characters and the dialogues are stated by the omniscient narrator. The description of the legend of "The Dream" which the girl recites for herself "At midnight, in her loneliness/ With a warm and enchanting expectation/ At midnight a young girl is reading a fable/ Musing along in her loneliness/ Surely, surely from a far distance/ One day will arrive a proud prince/ Will echo on the cobbled lanes of the city/ The trotting fiery, restive horse" (Farrokhzad, 8), the expression of the emotional state, behaviour, and people's dialogues "People whisper to each other:/ 'This proud, and strong man of prominence/ Is unique in the world/ Certainly he is a noble prince!" (9), statements on the girls' waiting "The girls peeping through the window/ Their cheeks red with shame, peeping/ Their chests brimful of commotion/ Throbbing with the zeal of the notion/ 'perhaps he seeks me!" (Ibid.), and a similar observation about the prince "But as if the eyes of that good looking prince/ Cannot see their eager faces blushing/ He is not even picking green leaves/ Form this fragrant garden./ He, clam and carefree,/ Rides towards his destination/ The cobbled stone lanes of the town/ Is the arena his swift horse trots in/ His destination is the house of his beautiful darling" (9-10) are examples of the poet's personal judgment. In addition, such annotations are intermingled with visual elements. In dialogues, as Kracauer has asserted, visual elements help ideas to be expressed through illustrations, whose implications are not simply to be limited to the literal meanings of the dialogues of the text (1998, 278).

## 2.2. VOICE

In addition to the words exchanged between the characters of a movie, music and sounds that are heard throughout a film go a long way in establishing the general mood or the theme of the movie. This is what Fordale has written on the matter: "I do not reject the role of music as a complement of the images in the film. Music can create a link between different aspects of the plot of the film and compensate for the deficiencies of the illustrations. A film cannot ignore the use of music" (2009, 107). Audio effects which constitute a major part of the film's music push the shots and scenes of the film into harmonious whole. As Vale has written,

One of the most important functions of the voice is to create a connection. Scenes can be divided into shots, but voice remains monolithic. Our eyes move from one object to the other, but our ears hear a single audio unit continuously. For, instance in a tailor workshop, we can have 10 different shots each showing a separate thing, but the voice of the wheel of the sewing machines remain a single, continuous voice. Conversation is also an extraordinary intermediary factor. (1989, 33)

This quality can also be seen in "The Dream," because voices like the sound of the hooves, the sound of the wind, the sound of the door, the murmurs of the public can be heard throughout the text. Most of these sounds and voices are associated with the prince and his horse. For example, we can refer to the sound of the prince's knocking at the door, and the poet, by referring to its echo in the house, intensifies the resonance of the sound. In addition, the poet intends to imply the desire of both the prince and the girl to meet each other: "Suddenly the sound of the door-knocking echoes in the house;/ towards the door I fly happily fly/ Yes ... it is him ...it is him" (Farrokhzad, 10).

Throughout the poem, the sound of the horse's hooves is more resonant than any other sound. In addition, Farough Farrokhzad—to show the movement of the hooves—uses a compound adjective, namely, "fiery horse." This metaphor refers to the speed and high resonance of the horse's hooves, because in popular belief, the prince of wonders will come from the sky. As a result, the sound of the horse's hooves is so loud that it attracts people's attention and makes them feel curious "People whisper to each other:/ "This proud, and strong man of prominence/ Is unique in the world/ Certainly he is a noble prince!" (9), or "People, amazed/ Whisper:/ 'What a fortunate girl she is...!" (11). Another example is observable in the following excerpt:

In silence I get on his horse.  
I creep under the shadow of his breast.  
I became unconscious,

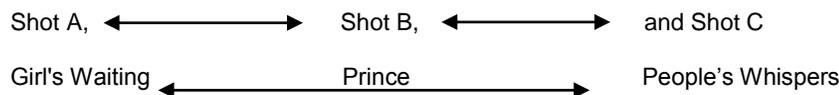
Again calm and carefree.  
The sound of the hooves of his horse  
Echoed on the cobbled stone lanes of the town. (ibid)

### 2.3. ANGLE OF VIEW/CAMERA SHOT

In a film, angle of view is an angle in which the lens of the camera is situated in the middle of the frame. Hoppé explains that "The maximum angle allows the lens situated in that angle to let in the beams of light and at the same time create an acceptable image" (1989, 107). The angle of view of a camera in a film is comparable to the point of view of the poet. The only difference is that the range of the camera is different from that of the human eye. According to Fordale, "Our sight is limited. The sharpest sight is achieved in the focal point of the retina and the clarity of the sight decreases towards the edges, because when we look at something our sight is not stable but mobile" (2009, 35-6). For attracting the audience's attention, the cameraman, by choosing a specific perspective, tries to convey his thoughts to the audience. A poet, too, with the help of literary devices and descriptions tries to make his/her thoughts more salient. As Armer has asserted, "The camera's angle is essentially similar to the audience's natural pattern of seeing and focusing" (1996, 124). In addition, both the film maker and the poet use different perspectives and shots for introducing scenes and characters. In Hayati's words,

Every literary story begins with the introduction of the scene and the characters who are in the background (long shot), the description of the different expressions of the character's face when he/she is under emotional pressure (close shot), and the description of two characters who speak with each other from two different locations when one feels weak and the other feels strong (a shot from above or below). All this denotes the similarities between the function of the camera of the film maker and that of the eye of the poet. (2006, 62)

In "The Dream," which has an ambivalent and dreamy atmosphere, the poet thinks of recreating the different shots in a specific order. This technique, which Sharff dubs as "separation" (2009, 53), is an act of giving order and balance to perspectives and shots. In Farrokhzad's poem, the shot in which the girl is waiting, the shot of the prince in the city, and the shot showing the people of the city whispering and the repetition of these shots all manifest an orderly separation. Schematically, the order of the three main perspectives of the poem can be shown as:



The arrangement and the sequence of the shots, highlight the contrasts between the girl's and the prince's feelings; the poet, for instance, lets the girl speak and let us know about her mood and mindset and then zooms on the prince and his emotions. When the poet focuses on the prince, she normally uses such literary devices and elements as metaphor, simile, long clusters of words, and words that are semantically or thematically associated with one another (wine, chalice, blood, lips, peonies, and the desert) to signify beauty and affection:

O the prince, the breathtaking darling ...  
I used to dream that you would come.  
He chuckles like a child, softly  
With a warm and passionate glance  
Fixes his look on me and says:  
'O you whose eyes are a path towards the city of beauty,  
O you whose look is a wine in an enameled chalice,  
O you whose lips are the colour of plain tulips,  
Please do not dally, as we must tread in a long road. (Farrokhzad, 10-11)

In her descriptions and image-makings, Farrokhzad makes use of various shots such as Point of View Shot, Tight Shot, Two-character Tight Shot, Follow Shot, Medium Close Shot, Close-up Shot, and Extreme Long Shot.

#### 2.3.1. POINT OF VIEW SHOT

An important feature of the point of view shot is the mental image of the protagonist of the story. According to Phillips, "Placing the camera near a character or a person (or an animal) presents a scene similar to what the character, the person or the animal can see" (2009, 567). In this shot, the mind and the picture coalesce in such a way that the audience views the mental image as the literal shot. Such shots are more common in crime and horror movies. This quality can be generalised to the tight shot because even in the tight shot the characters are fenced in the frame. This invokes more sympathy in the audience. In literary texts, too, these shots are more frequent in the first person narrative because the writer's thoughts, in the first person points of view, are conveyed to the reader with more immediacy. For example, in the beginning of "The Dream," Farrokhzad presents us with a scene from the dream and lets us know the girl's ambition. According to Sadeghi Shahpar, "'The Dream' has a dreamy and imaginary atmosphere; it is an account of a girl's—the poet's—dream. The girl/poet, in her private fantasies, is waiting for the prince of the city of beauties, who someday will come from distant lands and take her to the city of wishes and beauties" (2008, 121). In the poem, Farrokhzad discloses the girl's wishes via a narrative:

At midnight, in her loneliness,  
 With a warm and enchanting expectation,  
 At midnight a young girl is reading a fable  
 Musing along in her loneliness ...  
 Yes... it's him ... it's him.  
 "O the prince, the breathtaking darling  
 Every time in the middle of the night,"  
 I used to dream that you would come. (8-10)

In addition, when Farrokhzad speaks of the girls' waiting behind the window, she uses the first person narrator and a metaphor (she describes their red cheeks as "fiery"); she portrays the scene as if she were simply an observer: "The girls peeping through the window/ Their cheeks red with shame, peeping/ Their chests brimful of commotion/ Throbbing with the zeal of the notion/ 'perhaps he seeks me!'"(9).

### 2.3.2. TWO-CHARACTER TIGHT SHOT

In a two-character tight shot, as Hayati explains, "the reader views two characters engaged in a conversation" (2006, 64). Farrokhzad's poem embodies instances of such a tight shot. When the prince finds the girl's house, for instance, the dialogue that ensues makes the reader imagine a typical two-character shot. A few lines down the page, the poet describes the face and the emotional state of the prince through the eyes of the girl: "He chuckles like a child, softly/ With a warm and ferment glance/ He fixes his look at me and speaks" (ibid). And following this conversation, the poet metaphorically speaks of the girl's beauty and states the prince's proposal: "O you whose eyes are a path towards the city of beauty,/ O you whose look is wine in an enameled chalice,/ O you whose lips are the colour of plain tulips,/ please don't dally, because we must tread in a long road,/ But at the end of this road... there is a shiny palace" (11).

### 2.3.3. FOLLOW SHOT

The follow shot or as Janks has put it, "Tracking Shot" is a shot which follows the subject (2009, 199). In this type of shot the camera chases the character or zooms on him/her. The use of this device is not possible in writing, but the poet, by giving information concerning the characters of the story, like place, time, and their emotional states, creates the illusion of movement. For instance, in "The Dream," the poet, by setting the stage for the prince's arrival in the town "some day will arrive a proud prince/ Will echo on the cobbled lanes of the city/ The trotting fiery, restive horse" (Farrokhzad, 8), and his departure from the town along with the girl "I leave this gloomy city along with him" (11), makes use of this particular shot. Another follow shot which connects the first shot (the prince's arrival) with the last shot (leaving the town along with the girl) is the shot that let us know why the prince is looking for the girl's house:

But as if the eyes of that good looking prince  
 Could not see their eager faces blushing,  
 He is not even picking green leaves  
 From this fragrant garden;  
 He, clam and carefree,  
 Rides towards his destination.  
 The cobbled stone lanes of the town  
 Is the arena his swift horse trotting;  
 His destination is the house of his beautiful darling. (Farrokhzad, 9-10)

### 2.3.4. MEDIUM CLOSE SHOT AND CLOSE SHOT

The medium close shot or semi-close shot falls between medium shot and close shot. According to Phillips, the medium shot "is a shot in which the subject or his/her environment is equally important. When the subject is a person, the medium shot generally shows him/her above the knee or the waist" (2009, 567). But in the semi-medium shot the person is shown above his/ her chest. In "The Dream," when the poet speaks of the prince's face, she uses medium close shot: "The reflection of the sun/ Shining on his crown;/ The threads of his attire made of gold;/ His breast covered under the strings of pearls" (Farrokhzad, 8).

Farrokhzad shifts into a close-up shot after this scene. According to Abbasi, "close-up shot presents a picture which is created by bringing the camera closer to the object than is normally expected" (2004, 119). The close-up shot in the cinema, zooms in the face of the character, because it successfully communicates feelings, reactions, and the emotional states of the character and creates a lot of emotional tension between the audience and the character and obliges the audience to concentrate on the character. As Phillips has contended, "the close-up shot generally shows the head and probably the shoulders. Close-up shot is used for drawing the audience's attention to the texture or details or, often, facial expressions of a character" (2009, 565). In "The Dream," the close-up shot begins with the reference to the blowing of the wind and the movement of the feathers of the prince's hat and with a shift of the angle to the prince's face and hair: "The feathers of the horseman's hat/ Fluttering against the wind;/ His curling jet black hair covers his head/ And his bright forehead (Farrokhzad, 8-9). Similarly, when the poet speaks of the faces of the girls who were waiting behind the window, she uses a close-up shot: "The girls peeping through the window/ Their cheeks red with shame, peeping/ Their chests brimful of commotion/ Throbbing with the zeal of the notion/ 'perhaps he seeks me!'" (9).

### 2.3.5. EXTREME LONG SHOT

The cameraman, in the extreme long shot, shoots the subject from a long distance and within an overall picture of the scene presents the subject to the viewer. In Bordwell and Thompson's view, it is "a scenery in an open and exterior space of an inner scene in which human life emerges in the picture in a very small size. This generally takes shape with a lens with a relatively open angle adjusted on an approximately limited distance" (2008, 89). The last shot of "The Dream" can be said to be an extreme long shot. When the girl sits on the horse "In silence I get on his horse" (Farrokhzad, 11), and the horse moves forward "The sound of the hooves of his horse/ Echoed on the cobbled stone lanes of the town" (Ibid.). Here, we also observe a shift from a close-up shot to a long shot. In Forough's poem, the shift from a closed angle to a distant angle gains prominence when the poet, through the observers' dialogues, underscores the dimension and depth of the distance between them and objects of their observation: "People, amazed, whisper:/ 'What a fortunate girl she is...!'" (Ibid.).

## 2.4. MISE EN SCENE

Mise en scene is actually a term in the theatre used to describe stage decoration and staging. It has a significant role in visual effects and image-making. According to Bordwell and Thompson, "in French, mise en scene means to stage an action ... and it refers to scene planning, lighting, costume, and the players' performance" (2008, 157). Aspects of mise en scene include makeup, costume, and composition; these elements have a fundamental role in scene planning and the director's techniques.

### 2.4.1. MAKEUP

The scene is a part of film narrative which continually elicits reaction from the actions which take place in a specific place and time. According to Phillips, the "subject, too, like the scenes, have a vital role in understanding the power of mise en scene. In a movie, the subject of the shot, normally, is a character. In a documentary, often, the real people are the main subjects of the film" (2009, 35). Elements of mise en scene are present in "The Dream"; the poet, for picturing the prince's character and his pride, makes use of adjectives like "beloved of wonders," "dignified," and "proud" in "the proud prince" and "the dignified prince" and depicts him as riding a horse in order to show his high status as he is literally above ordinary people. In addition, Farrokhzad's reference to the prince's demeanor and details regarding his appearance and his decisiveness in finding his beloved sheds light on his personality. Meanwhile, Farrokhzad zooms on the girls' blushed faces to imply the timidity and coyness of the girl: "But as if the eyes of that good looking prince/ Could not see their eager faces blushing" (Farrokhzad, 9).

#### 2.4.2. COSTUMES AND CLOTHES

In a film, costumes and clothes are agents which define the contrasting qualities of the characters and the hero of the story. For instance, in the film *My Cousin Vinny* (1992), the New Yorker outfit of the hero is in contrast with local people's clothes. Obviously, what people wear signifies their status, personality, class, and social rank. According to Bordwell and Thompson, "like scene, clothing can function as a prop for the film's flowing narrative rhythm" (2008, 163). In "The Dream," we read about the prince's "crown," "golden apparel," "hat," and "hat feather." By pointing to these items, the poet emphasises the prince's contrasting characteristics, class difference, and his superiority:

The reflection of the sun  
Shining on his crown,  
The yarn of his dress made of gold,  
His breast covered under the strings of pearls,  
The feathers of the horseman's hat,  
Fluttering against the wind;  
His curling jet black hair covers his head  
And his bright forehead. (Farrokhzad, 8-9)

#### 2.4.3. COMPOSITION

Composition is the third key aspect of mise en scene. According to Phillips, "composition is the order in which lighting and subjects are set in relation to one another and the sides of the frame" (2009, 49). Composition can communicate the major part of the film's meaning. In filming, there two types of lighting: natural lighting and artificial lighting. In natural lighting, there is no static quantity and the intensity of the light continuously fluctuates. Janks explains that "light intensity is often used for creating a specific mood and atmosphere in the scene" (2009, 61). Dark and gloomy colours are more frequent in episodes that are intended to arouse the feeling of fear and discomfort. According to Bordwell and Thompson, the filmmaker uses colour for creating a balance between the elements of the scene, because the motif of colour may get linked to numerous props and the repetition of colours leads to the emergence of a group of motifs" (2008, 161-5). In Nizami's *Haft Peykar* (*The Seven Beauties*), for instance, radiance and light stand for the motifs of happiness and success (Hayati, 2006, 76). In Farrokhzad's poem, light and radiance are used as symbols for happiness and inner peace. Light colours turn the sorrowful girl of the beginning of the story "at midnight a young girl is reading a fable/ musing along in her loneliness" (Farrokhzad, 8) into a cheerful person "towards the door I fly happily" (10). As another example, the palace the girl pictures in her mind is described as "shiny." In the poem, the prince is typically and more frequently than any other character is described via bright and light colours, the purpose is to accentuate his prominence. The prince is also described through the 'overhead shot'; a good example is when the prince arrives at the city. The poet makes use of natural light, and refers to the sunlight which shines on the prince's crown from above: "The reflection of the sun/ Shining on his crown,/ The yarn of his dress made of gold./ His breast covered under the strings of pearls ..." (8). In such a shot, as Janks has observed, "lighting from above a subject creates a spiritual or angelic state...or an atmosphere of freshness and youth" (2009, 64).

#### 3. CONCLUSION

Images, as discussed, both in literature and the cinema communicate the poet's/director's thoughts. In other words, visual elements do not function only in the cinema; poets, too, exploit them to add meaning and depth to their works. Farrokhzad had great interest in the art of the cinema, and had experimented with the genre. Probably the best example is her *The House is Dark*. However, it should be noted that she wrote her "The Dream" before she directed the movie. The poem is about a lonely girl who keeps watch for her prince. Audio techniques like the sound of the horse's hooves that "will echo on the cobbled lanes of the city" (Farrokhzad, 8), and the sound of the door "suddenly the sound of door- knocking echoes in the house" (10), various shots like point of view shot, two-character tight shot, follow shot, and close-up, and mise en scene, as in the choice of makeup, costume, and clothes all contribute to the richness of the images of the poem. These features show that Farrokhzad – like a skilled stage-designer or director – has deliberated on and arranged a good number of cinematic and visual techniques to narrate the story of a lonely girl and a charming prince.

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**Statement:**

We hereby confirm that this research paper is our own original work and we have cited all sources that were used.