

*After coming cabaret Flash program be activated with clicking on Flash page in monitor , and with the arrival of the cabaret of the user, piano is played with sitting behind the keyboard( Active English Language of keyboard), at once with writing(typing) on the keyboard. The allegorical woman character initiates to dancing while playing piano by user and poem that you are writing is performed.*

Cabaret is available in below online address :

<http://www.aliabdali.com/piano.html>

**Poet & Programmer: Ali Abdali**

Website: [www.aliabdali.com](http://www.aliabdali.com)

### **Description about Cabaret:**

**Writer: Ali Abdali**

Cabaret, is a collection of poems which is proposed in a region between medium, a mobile phase and multi-dimensional one in which the poem flows. In this collection, three characters namely; a man , a woman and an artificial poet play the main roles. The three characters display the poem in a region between the real and virtual worlds and also, in a situation beyond this dualism. In this collection, by applying the programming; there is an interaction situation between the audience and the text, so that these three allegorical characters are the symbols of user and the real audiences which in this text, this allegorical world have been played, the male/ or female users who play male /or female who plays the roles of man and woman, in interaction with computer (in the role of the artificial poet). In a textual society, the artificial poet is a Dionysus character who plays the male/ or female dualism in an aporia condition. This condition is in all scenes of such a poem/ or drama and the poem is composed in a combination of mechanical and humanistic language and so, the word flows in the poem by the pass of dualism in mechanical/ or humanistic language. In

the rest of such a situation, the dual-classical writer /or reader is challenged and with the arrival of the cabaret of the user/ or the author, piano is played with sitting behind the keyboard, at once with writing(typing) on the keyboard. The allegorical woman character initiates to dancing. With writing or composing on the keyboard , the user /or author can observe on the monitor display of the poetic dialogues between women/or men, in an actor page; which is placed on the scene. In this scene, by using the programming method, it has been attempted to perform a special aesthetics in the poetry and so, the audience is conversed intentionally to the auhtor-director and the main actor/or actress in the poetic text, therefore, the dialogue is done in the act scene and two phases of the act scene by the text, a gradient poem (animation poem) have invited the audiences to the rest of the game. In the right of the page, and in the left of the page, the English gradient poem recalls the reader to participate in the textual game. Clicking on each of these two gradient hyperlinks, the audiences have selected the rest of the poem. Continuing the selection, the user/or author enters the textual game and in a space between mediums, he/or she begins the interaction with a poly-poem. In this poem, language is formed in a situation between genres and with the combination of technology and the textual elements. The user/or author is intended to be the narrative discrete with each close visual reading of cabaret and clicking on the hyperlinks, so that he/or she would not be faced with a poem in which the linear equation of narration is installed, but also he/or she is always faced with an unlinear dis-equation in an uncertainty situation.

By clicking on lady's hyperlink, we have changed her strand from the cabaret text to the lady's graphical organs and the poem is displayed in a new situation and region. In all over the collection, the audience with an virtual cabaret which is a metaphor for the world' text, faces in which the dual of man /or woman love-makes and clicking on the kiss, the life takes place between two lips in the

textual world, a kiss which moves the audience's lip for expressing a poem, that's dialectic between the text and its reader. The collision between the text and its reader is a kind of collision between all textual claims and it is a horizon which she/or he reaches it, the facilities that he/or she reveals and the other horizon is the reader's expected horizon. In the corridors of such a poly poem, the user /or author is faced with the kinetic poems(Flash poetry) which challenge the classical understanding (or outline) from the static text. In sub-structure, some words such as lip, man and so forth are seen, so that the user falls of the eye when clicking on the lip and it becomes a word which is used in the poem. Here, the shape of the classical contact is challenged with the artistic work. On the one hand, this diverse for the equipments provided by the technological improvement, and on the other hand, the root in the diverse of the aesthetic understanding. In the resumption of audience' dancing in this cabaret, the user /or author can composed on-line by clicking on guitar hyperlink or plait. In this part, with programming the ActionScript, an virtual guitar, an information bank of words is placed and synchronically, the user /or the author is able to compose the poem by playing guitar(clicking on guitar strings) . The way of placing the produced writings is when composing the vertical part (or axis) of the notes happen. In this section, from cabaret two gradient poems are moving in two sides of scene that by clicking the gradient poem, the user continues the poly poem. Creating the multi-media space and increasing the interaction specification has placed the user /or author in a mobile space, in this section of cabaret, a space which is promoted by entering the other parts.

By passing the guitar signs, the user enters the plait domain. In this section, from the poly poem, some dialogues are formed (or created between three allegorical characters as a man, a woman, and the artificial poet). The user/or the author performs the poly poem in a poly-genre space. By clicking on the first act, the narration would be discrete and the poem is displayed in another

medium and also, in the film-genre. The shades of two characters namely; a man and woman are some signs of absence and lack of presence in an ambiguous space.

The shades which reside on the scene and exist in a boundary between reality and imagination and poetic dialogues are picturized in two acts and the existence of an film-poem.

In all over the poly-poem, the character of an artificial poet flows in the existence boundary. The artificial poet is a character who is neither a man nor a woman, but both a man and a woman who play their roles in an aporia dualism of the mechanical /or humanistic language. The user /or the author can enter the essence of the artificial poet in corridors and different routes. In this section, by using the program (HTML,PHP), it is attempted to create an interaction between the audience and author. The user enters its space by clicking on the "poet" hyperlink and he can witness the writing of his favoured words, and their commutation to the poem by the artificial poet. In collision with the artificial poet's works and by observing the textual world which is decentralized, we can see that any purpose is lost behind the game of its signifiers, because the artificial mind of the poet is evacuated the final signified, by receiving its environmental data have invited them to the endless game of signifiers. Since this collection flows in the loop, the user /or the author can return after the creation and his poem's close-reading by the artificial poet, again by clicking on the poet's dialogue to the main scene of cabaret and the woman character and by each clicking on the words which are hyperlinked by various colours than the poetic text' graphic, and she can be the witness of close-reading and performing of the narration of this poem, an un-narration is performed in the textual poems in a form of concrete poetry and its various words form a big word.

In general, the poems of this collection are composed in a region between mediums, so that the reader/viewer can float in a poly poem and it continues the poem in different situation and the interaction condition between the text and author. The classical structures of the poem, in this collection in never formed and the uncertainty flows in all over the poem and simultaneously the user /or the author reaches from one sign to an other sign. This signs' replication is performed in a space, so that the reader/viewer witnesses the hearing of an other phonetic sign by clicking on a written sign and the audience is cycled in this semiotics game between graphical, written and phonetic signs and in this game, it has lost its meaning. The investigation for finding the meaning is a useless and absurd work, because this investigation is continued eventually without obtaining a determined outcome. This useless aim is hidden between the dialogues and the allegorical characters of such a poetic collection.

Perhaps, the man character who is moved in an aimless and endless road and in a poetic allegorical form, a symbol exists for this situation, the man is in a way that is continued in a dark and ambiguous space and in an endless investigation that can be a symbol of human condition in the world of cabaret.

Cabaret is performing the life, and it is a performance work which is done that is played in a digital environment and not only it plays its self-existence role in such a situation but also, it can participate as a user /or author in the artistic creation and it plays its role as a poet, a painter, a composer and the author. In a cabaret, in a Practic situation we are faced in which the poem is reached in a multi-dimensional space and the user /or the author takes with the various narrations to the boundary condition. The absent conditions flow in the linguistic holes and in the float situation. Cabaret is a placeless entity in a timeless that disbelieving to the meaning signify in the text are distributed and with rejecting the value basis of the word from a sign to the another sign. In cabaret, the presence is impossible and dualism interaction is never done to the

meaning production but also, the aporia space is challenged to the dualism relevance of the author/or reader, the real /or virtual world, the mechanical /or humanistic language, and man /or woman and so forth by resistance of user or the on-line poets. In the non-linear narrations of these poly-generic collection, we can never close to the meaning certainty and by replacing the multi-media organization (phonetic, writing and graphical) we have witnessed the meaning escape and the extreme and endless meaning, cabaret, is the end of author's dictatorship and the beginning of reader's democracy.