Recommendations

- In line with first hypothesis and considering that trust in bran is positively and significantly effective on brand equity, the printing industries firms managements have to take necessary actions to enhance the trust in brand among the consumers of the products in addition to take this area into consideration.

- In line with second hypothesis and the variable connection, the printing industries can identify the main demands of the customers and attempt to meet these demands in a competitive manner relative to other printing houses and provide them with unique services in line with meeting their needs which leads to significant development of the printing house and particularly the brand equity. In this regard, researches on marketing and customers' behaviors can be effective in collecting information about customers' basic and essential needs. Even by providing new and unique services which can be conducted based on the successful printing houses worldwide or using the employees and customers' creative ideas, it can be helpful in customers' satisfaction enhancement with the printing houses services.

- Based on the hypothesis 3 and the fact that communication is positively effective on brand equity in printing industry, it is recommended to these centers to develop their communications with customers.

- In line with fourth hypothesis and regarding the effect of shared values on brand equity, the printing industries have to attempt in line with establishment of shared intellectual frameworks with customers and in many areas, they have to consider the customers' ideas and gain shared ideas with customers.

- In line with fifth hypothesis, it is recommended that printing houses should increase their service quality in relation with sympathy to enhance the sympathy between customers and printing houses.

- In line with sixth hypothesis, it is suggested that printing houses provide the customers with presents and lottery in development of the interaction between customers and printing industries to improve the interaction sense among the customers and enhance their relationship with customers.

- Finally, it is recommended for further directions that researchers study the other industries and time intervals as well as the effect of RMO on other brand indices such as awareness, perceived quality and etc to achieve more comprehensive results which can be extended to other industries.

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ANALYTICAL STUDY OF HIDDEN VISUAL ELEMENTS IN THE POETRY COLLECTION "PEOPLE ON A BRIDGE" BY WISLAWA SZYMBORSKA IN THE 1990S BASED ON THE VISUAL ICONOLOGY

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Abstract. In the present study, entitled "analytical study of hidden visual elements in the poetry collection "People on A Bridge" by Wislawa Szymborska in the 1990s based on the visual iconology", the poetry of this famous poet is investigated and analyzed. It also emphasizes the dependence and correlation of the principles and fundamentals of visual arts with visual qualities. Using the visual approach in the form of an element of the principles and fundamentals of visual arts, called "form" and "shape", which are correlative, these poems are examined and their common points are investigated. This poetry is examined for various reasons such as the poet's attitude to the issues around her at different times and in different places. The poetry is investigated to answer the questions, including: did the form and color in the composition of the lyrics lead to the emergence of the style? Are the poems function of the form, color (visual elements and visual qualities)? Given the issues experienced by the poet during his life, how did his goal appear in his poetry?

Keywords: Wislawa Szymborska, visual iconology and the poetry "People on a bridge".

Introduction Generally, there are two types of theories on the definition of art and beauty: subjective or internal and objective or external. The theorists of subjective theories believe that beauty is not in the external world, and it cannot be defined by certain attributes and it is qualitative that the human mind reveals it as a reaction to the feelings. "Benedetto Croce", Italian philosopher and historian, didn't know the beauty as a trait of tangible object but as a spiritual activity of a person (Croce, 2005, 7). According to those believe the objective theories, beauty is one of the objective traits of beings that the mind understands it with the help of certain rules and indices, like other natural laws.

About both types of theories, some theories have been raised, especially in following the objective school of the believes such as the originality of pleasure or the equality of a sense of beauty with a sense of pleasure; or defining the sense of beauty as recreation and play, or as a demonstration of sexual instinct or imaginary of objects in mind; or according to another famous theory, which is a combination of the mental and objective interpretations of art, beauty is

the result of the human's emotion of "sympathy" for the objects outside of his, that is, the beauty of objects comes not only from their real properties but also, it is the effect of them and it can be defined based on what the person remembers and how he feels.

In the contemporary era, the source of the theory of aesthetics must be sought after Hegel's thought in the West; he knows beauty as an absolute glow or example of the veil of feelings world, and believes: "Only art is truly beautiful because it is created by the spirit" (Stiss, 1968, 615).

About the history and emergence and classification of "fine arts," the history of art thinkers have not reached a definite consensus, some claim that such a concept emerged from the Renaissance, while others believed that there was no such a classification prior to the 18th century " Kristeller 1952, 17-49).

The worldviews and philosophical tendencies in different periods seem to produce the issues proportional to themselves. This means that when the principles of rationalism govern, reason is the criterion of recognition and the criterion of moral responsibility, and when the principles of the originality of the spirit govern, motivation is the criterion of recognition and it will address specific issues such as emotion, beauty and art.

Today, due to the multiplicity and diversity of intellectual currents and views, different views and impressions are expressed in this area based on the basis and initial assumptions of each philosophy that should be reviewed and criticized in its place.

Accordingly, the author seeks to respond to the visual approach in this research through rooting out and examines the reasons for the emergence of the poetry and the poet's attitude toward the issues. Thus, biography, living environment and poetry of aforementioned poet are described and explained.

Literature. A humble poet with homespun poems. Wislawa Szymborska was born on July 2, 1923 in a village in western Poland. Szymborska's first poems were influenced by the theory of socialist realism, but she has been soon succeeded in using a different language in her poems.

Szymborska's poems link the ordinary events occurring in the daily life of the contemporary man with the highest concepts. She makes some signs using the routine events to express the transient nature of life, rethinking of the past, self-discovery, love, and the attempts made to reach an individuality independent and free of autocratic thought.

After the Nobel Prize in Literature 1996 was awarded to Szymborska, her poetry collection "People on a bridge", translated into Persian by Mark Smogensky, Shahram Shaidaei and Chouka Chakad, was published in Iran. In 2003, selected poems of Szymborska entitled "Photograph from September 11", translated into Persian by Iruna Novoska and Alireza Dolatashahi, was published in Iran. The poetry collection "People on a bridge" is important because it was translated directly from Polish into Persian.

In the poetry collection "Nothing twice", 49 verses of Szymborska's poetry, including the most important poem "The terrorist he watches", have been translated and published. Polish and German critics have mentioned this poem as an inflection point in the poems of Szymborska: paying attention to the tone instead of metaphorization and eloquence. Naturally, tone and accent are difficult to translate, and even if the translator tries more, he would not find much success.

The words chosen by Szymborska are of the ordinary words used by the people. Her poetry is homespun and seeking direct contact with the reader. Szymborska is always trying to hide her domination over the figure of speech by using satire and jest. She is not trying to show herself and is not proud, she is very humble.

Individualism is another important feature of Szymborska's poetry. In her poetry, individualism isn't observed only in the structure of poetry: it is an ethical principle. In her poetry, Szymborska tries to defend the human's individuality against the melting among the masses of people and to prevent human slavery in the totalitarian serfdom systems and the states and powers that underrate people and consider them just as the numbers for statistics.

Szymborska, as she admits, is ready to deceive us. She tells us a seemingly banal and routine situation, and, at the same time, reveals a very complex philosophical problem in simple words with swiftness. The wars, displacements, homelessness and catastrophes made by humans in the twentieth century and they have continued to present, especially in the Middle East, have been effective in the formation of this thought. For example, it can be pointed out to the poems of " Hunger Camp at Jaslo" and "Tortures" of the poetry collection "Nothing twice".

One of Szymborska's interesting perspectives is her opinion on the poetry. He writes about her main work humorously. She wrote a few poems about poetry. Realistically, she says: "Some people like poetry."

"Some people not all, not even the majority, but the minority, if one doesn't consider those in the schools where poetry is compulsory, and also the poets, maybe 2 of thousand like poetry." (Szymborska, 1997, 41)

And other demonstrations of the poetry are funny. The poetry reading has a few audiences and they are not much interested in poetry. Oh goddess of poetry, you withheld the cries of the audience from us. If nobody is a boxer, it does not exist at all.

Twelve people are coming, now it's time to start, half of them are coming. Oh! The goddess of poetry, the rest are relatives because it's raining (Szymborska, 1997, 66).

And even the behavior of the poet is also seen humorously: "But there, on the platform, a little table lurks, it likes a table for soul summoning, its legs has gold color and something is smoking on it. Therefore, I must read what I wrote under the light of a conventional bulb and with the rumble of the typewriter, under the light of a candle"(Szymborska, 1997, 7).

Phenomenological aesthetics and political culture. Edmund Husserl could open up new perspectives due to the central position of the magic word of "phenomenon", and this would lead to the emergence of an unproductive blockade in which the rival philosophical schools had fallen to be recognized in the nineteenth century. It is true that, despite the non-explicit situation and seductive power of this term (Husserl, 1921, 244), he was fully aware of it. He

explicitly affirmed that the term "phenomenon" is a call that refers to the expression of experiences and objects and combines them.

With the disappearance of the conflict between empiricism and the various forms of "idealism", problems presented themselves in a new form and abandoned themselves from the combination of methods in such situations. The interconnection of the passivity of these situations and the "intervention" of active self-representation makes it possible to make clear what is explained through observation by distance, by the action of explaining. Contrary to the mathematical facial "true world" that is seen as a "technical artwork", the "world of life" is represented in the form of a "universal mission of research on transcendental reduction"; not only with its intrinsic forms, but also in the forms of the reality of things in self-conscious congregations (Blumenberg 2002, 169) relationship with the political affair in the form of the phenomenological tradition that is rooted in Husserl's views, can be seen in the linkage between the convergent reflections of other European thinkers.

Sheller, with an aesthetic and sociological purpose, speaks of relative correlation and similarity between imaginary images (phenomenal content) and "perceptual content". On the contrary, Roman Ingarden strictly remains loyal to a logical structural analysis. This analysis distinguishes the layers of purposive objectivization in literature (including phonetic forms, meaning, concept, object, views), and emphasizes "quasi-judiciary" that its uncertainty determines the various parts as "valuable answers." His analysis, first of all, is intended to differentiate between such an approach and literary criticism from the "aesthetic experience" available to literary experts.

In the art, imagination is not realized, but becomes an object. The beauty of pleasure is an unprofitable pleasure because it belongs to unreal something; beauty is marked by the annihilation of a world (the tendency to annihilate the world). According to Maurice Merleau-Ponty, the questions on perception, observation, and thinking come to mind because of the general dependency of mankind to the world. At the level of experience, the unprocessed senses, the curious and greedy look cause the object to appear within us. In the "imaginary creation of reality" (Merleau-Ponty 1964, 320), things are given to us from a perspective that we recognize ourselves. This is where the "zero point of existence" manifests itself; it is an intersection in which various entrances of the world intersect each other (Ibid,1964: 314).

The link between the science of aesthetics and science of politics was undoubtedly established by a change in Heideggerian direction from the phenomenological question to the focus on the historical world of the human. Only as compared to Husserl's approach, the Heidegger's approach enjoys the "descriptive diversity" (Blumenberg 2002, 178), the rejection based on openness against the being that is the main characteristic of Dasein (a German word that means "being there" or "presence"). Nevertheless, art is also an absolute game that rushes phenomenon and thus points out beyond itself: Being, within itself, becomes an event; freedom becomes possible, but an unknown suffering is also formed. From this, the aesthetic dimension of the political events of the twentieth century becomes clear; Patoshka's discussion is also about the events that took place on the front of the First World War. It is where the "zero point of human desire" becomes apparent and the question arises: "Does the history-based human still want to acknowledge his relationship with history?" (Patočka, 1988: 145).

This situation corresponds to the "phenomenon" character, which, according to Levinas, it is a reality that is still far from its existence infinitely (Levinas 1980: 156). For example, this result is also expressed in Jacques Derrida's complex reflections on the "surplus" in painting: "the surplus can leave itself in violence" is an understanding that is now emerging in the academic field and, of course, occurs in the relative dissociation of phenomenology in modernity (Seel 2000, 295). To now, this ambiguity determines the "fluid" atmosphere that is most clearly seen in the West every day, but we are far away the situations where "the body and atmosphere of the image are deeply interpenetrating" and a new form of life, which is the criterion of its existence against a revolutionary blast, appears (Benjamin 1977: 310). Of course, a full-scale aestheticization of the world of life "cannot be distinguished from the terror" (Boehm, 1993: 358).

The cultural space of (post) modern is determined by the reflection in the artwork of the counterpart of the constructive component; a reflection that attracts everything with a centralized technical look, as in the Baroque period, self-alienation was achieved through the use of technological painting techniques, and directed art to draw something that it probably could not have existed (Polanyi 1970). We see ourselves and the world in the light of "non-religious enlightenment" (Benjamin 1977: 310), in the light of the "lights of city", in contrast to the dark soil of nature (Henry 1989); that is, we shape ourselves through films, television, and so on; through auto mental machines (Deleuze 1983, 1985). It is only art that seems to persuade us to "truth". If all aspects of life are understood from the perspective of art and play, then art will be a survivor of the past, so the subject of interest fundamentally remains ignored and anti-narrative (Marquard 1989, 113); therefore, it is necessary to distinguish between "the science of images" and general semiotics, as between art and philosophy (Boehm 1993: 355). The entire bandwidth, from the mirror game to the desperation of staring at modernity (for example, in Dushamp), has to be reconsidered in the texture of aestheticization that is taking place (Fink, 1960, 83).

Now the position of photography and film in the collective memory (and its policies) is determined. Benjamin says photography is an aspect of the history-based process and not just in the concept of evidence in judicial procedures. A film such as the Schindler's list raises the fundamental question of "being truth" of a cinematic presentation. Here, Holocaust events are like a present war that is reported from Bosnia, without any contact with the events of any war. The memory of the survivors is in aesthetic frame. Oral memories are combined with a kind of Pseudo-religious representation, like a religious self-salvation in Wagner t's Parsifal (Beiweis 1995).

Semiotics of poetry language. With the ever-increasing development of linguistics knowledge, especially in the past century, and with the emergence of various schools such as structural linguistics, functional theories of grammar, and formalist theories language and in the center of it, the growth and advancement of modern knowledge of semiotics, many mysteries and punctilios of poetry language were systematically discovered and explained. At the same

time, the expansion of the thoughts of modern philosophers, many of which have been philosophers of the language, including Nietzsche, Husserl, Heidegger, Wittgenstein, Derrida, Ricœur, Foucault, Dilthey, Gadamer, and the significant popularity of the opinions of famous linguists and critics such as Roman Jakobson, Roland Barth, Northrop Frye, etc. have led to the discovery of many riddles in the poetry language.

These scholars have broken down many of the fixed boundaries of the past, and showed that many of the language issues are of fluid and relative ones and are the function of considerations that are not fully objective, facial, or subjective. In the artistic use of language, signs have become more symbolic day by day, with nested semantic atriums and layers and infinite semantic horizons. Since language is a subjective affair and the basis of thinking, or in plain words, it is the same thinking, and according to Heidegger, "language is related to the being, and the person lives in the language house, and thinkers and poets are the guards of this house", obviously, without saying anything, each explanation in the language, especially the poetry language- and its signs-, is a system of signs that can be from a variety perspectives of enlightenment. Poetry is nothing but an advantage of a moment that makes all parts of life meaningful. The poet knows the foundation of being through the way to call it. Poetry is the fundamentally naming of the being and essence of everything. It begins all the things that the language produces later. Poetry returns everything to its original position, as if they are seen for the first time. The poet hears a message telling the relationship between the being and the earth, and states it in his poem (Ahmadi, 525-539).

Shafiei Kadkani believes: "Because the rules of literature and linguistic research and the old and new boutiques will never be able to explain and analyze the complex causes and sealed mysteries of the poetic masterpieces, no one will ever be able to present a comprehensive definition of a poetry". First, he asked: "Can the rules of these changes be examined now?" In following, he replied:" What is certain is that the old and new literati and philosophers have discovered some of these rules and in our era, some linguists, who have worked on the field of recognition of poetry and poetic theories, have investigated some other more complicated rules, including the discussions on the sensuality in poetry. However, all of these rules and discoveries can explained a very small part of the truth of the poem or the cause of the resurrection of the words, and the major part of it remains undiscovered so that the poetic geniuses benefit from it without knowledge and embarrassment "(Shafiei Kadkani, 41-51).

Notification power of language and induction power of poem. The distinctness and uniqueness of the raw material or the manifestation of poetry art makes the poetry have a very high induction power. Inductive power originates from the communication power of language, which enhanced by passing through various processes and resulted in the extraordinary induction power of poetry. Induction power of poem is not the same as the communication and notification powers of language, although they have relationships with each other, so that communication and notification powers of language are the role and scope of semantics, while the induction power of poem is the role and scope of the whole language, with its entire totality. Induction power of poem comes from all parts and components of the language and from the finest grammatical, semantic, and phonetic aspects and features of language are exploited in inducing the meaning and message of poetry.

In poetry, "tongue is forced to say something that never says naturally" (Barahani, 55). In the poem, "the infinite space is compressed into a piece of paper" (Tadieh, 155). The language of poetry is the language of reference, and every true poet, is the mystic tongue. Poetry is the most compressed verbal construction. "The language ends in the sentence, the poem begins on the other side of the sentence!" (Barahani, 655). Poetry is an attempt to achieve a meaning beyond the linguistic implications and indicative language (Ahmadi, 825). Since the dreaming nature of poetry and experiences derived from massive unconscious individual and collective resources are reflected in the language, they empty the language from its authority, which is based on conventional signs with a certain signifier. The nullification of language from this authority means the release of the reader of such a text from the language authority as well. (Pour Namdarian, in the shade of the sun, 322).

Signs of poetry are the hidden meanings; the things are not said, but the poetry induces them; "The poetry is concealer, and it always has the sayings and hides them from us. The hidden meaning or meanings of poetry are not material things that can be discovered once and for all. They are type of guides to other meanings that we find the clues of other things when we reach them "(Lechte, 402).

Signs of poetry can be found as something like the sign and signifier; a kind of inner relation. They are social and predefined agreement Linguistic signs have a discontinuous nature; they are in the domain of the authority of language. They are the realm of names; they denote the cuts of the realities with no relation with other realities. They have no depth and their essence is still unknown; they are not alive. Their dimensions have not yet been discovered. Their boundaries are still independent and they are not combined. They have not yet gone beyond themselves. " They are not still fertile uterus and a fertile ground for breeding buds in the human mind; yet they are not still the light being and dancing spirit that bow against new interpretation and convert those are unsaid and unlearned to writing and speech"(Ameri, 13). The poetic experience has always been a move towards individuality and evasion of agreements. "The language of poetry is a self-referential language, and in the words of Sartre, the poet uses words and symbols. The poetic language does not obey the order of its various dimensions, and it deals with the creation of another world, the poetic world "(Mahmini, 54).

The notification and communication language, the expression and induction language, is the language of reference. "Signs usually have meaning in poetry, and in expression language which the language of understanding and being understood, has another meaning; the language of poetry is the original language and beginning of the language, and the language of understanding and being understood is the limited demonstration of language and the means of meeting needs. The language of everyday life cannot be considered as a criterion and measure of poetry"(Davari, 321).

Poetry language is the most compressed, saturated and complex imaginable form of speech and produces a richer set of messages than all other forms of language. Poetry activates a sign completely and places words in such

conditions that, under the intense pressure of the surrounding words, they exhibit their highest performance and abandon their richest talent "(Igleton, 140-142).

Louie Yelmespole, a Danish linguist and semiotician, knows the language signs as the constructor of the second language. In this language, a sign (expression) creates a signifier (content) in mind, and these two (signs) become the constructor of a new sign (expression), which belongs to explicit implications (Lechte, 139). Yuri Lutman, Russian poet, also states that "although poetry is built with language, it goes beyond it and finds its specific language and creates signs and bases to present its own message." In his belief, poetry is a system composed of new signs that are "embedded in each other". The language of poetry is a complex hierarchy of mutually continuous languages, in which the text gives different information to each group of readers, and we retrieve some other information in each reading. Poetry simultaneously belongs to two (several) languages "(Ahmadi, 642-462).

Pierreiro, French semiotician knows both the referential and emotional functions of language as the complementary and competing foundations for communication and refers to the "dual function of language": cognitive, objective, emotional and mental functions. He believes that these two functions involve two different types of codification, among which the former function is rooted in the stylish variety and implicit implications. Scientific codes deal with the neutralization of these varieties and the values based on implicit implications. Now, aesthetic codes realize these varieties and the values based on implicit implications (Giro, 12).

Poem "People on a Bridge". Szymborska, a poet who got a Noble Prize, in her poem "people on a bridge", creates a philosophy of art in her work of art and brings philosophy beyond the limits of philosophy with the help of art, and this is where the audience's astonishment is doubled.

Szymborska, a completely ordinary person who didn't see art, simply describes work of art. In fact, she simply depicts the "material reappearance" of the artwork so that the audience who has not seen the work can fully analyze it. But, at the beginning of the poem, she opens the philosophical window from which she intends to watch the arts. She opened a window to "the existential philosophy of art" and spoke of time. Time is the almost mysterious factor of "possibility and existence," which, as long as we are within it, it is not possible to be without fear. We exist as a deficiency, an existence that exists only in the present with time, and if there is no time for it, there is no more. The eternal life in the present, which is always in the present and does not fall into the future, is not possible for us as real creatures, but the wish of the "necessity" is never removed from our origin, even if it is confuted by such an argument, it turns up as a "rebel".

If we can know the image of "people on a bridge" as a fictional object, we should not neglect the fact that the object is not like a canvas, which was covered with color and framed. We will not see "people on a bridge" as long as we look at the material object, because they come from different areas of consciousness. The art can only be watched by the imaginative act as the audience, and this requires the removal of the material world. The image "people on a bridge" is a fictional imagery that has been revealed to us by material, but it is not a Heidegger's view. He does not even consider us as the audiences. In his view, we can only watch the conversation between art and the world, and we have no right to judge this conversation. Szymborska deals with the relationship between art and its creator, an artist who, after realizing that it is strangely incomplete, consciously or unconsciously chooses art in the quest for the "necessity", and uses the imagination to give it a kind of unreal existence that she is full of itself.

The poem "Psalm", like most of Szymborska's poems, has a paradoxical structure, that is, a mix of satire and reality that the reality and truth become more and more clear through using stire and in this way, she shows the simplest and most common dilemmas of human beings.

Conclusion. The number of Szymborska' poems is very limited despite her long poetic history and, of course, it is possible to give the poet a right, because such a poem requires a lot of time for studying and thinking. The Szymborska' poems has long been the focus of attention throughout the world. The subtlety and philosophical humor hidden in the poems is understandable in all cultures, and this point, more than anything else, is globalizing her poetry.

Wislawa, in her speech at the time of getting the Nobel Prize, presented a delicate classification of poetic intuition. She does not know the intuition specific to the poets, but she believes that all people have intuition. "Anyone, who is constantly ready to receive new appeals in his work, has poetic intuition." Therefore, poetry is not only the work of poets and literati. All can be poets and maybe many literati are not poets.

Another part of Szymborska' poems is pessimism to human science and egocentrism. Who has said that the center and the criterion of all things is human. A grain of sand is a grain of sand in our views, but is this its opinion:

"We call it the grain of sand, but he does not know itself as a grain, nor a sand, it is alive without a name, whether a general name or specific one, whether transient or fixed, whether right or wrong." (Szymborska, 1997, 38)

The other themes that are of interest to Szymborska are modern life and its complications. The path that human life has passed and unconsciously come to a modern age.

Modern era, with all its goodness and comfort, have not brought happiness to man. We are happy in some ways, but in many other ways, we are faced with many problems. At the end of the twentieth century, she composed:

"It was supposed that the twentieth century would be better than before. It has no more time to prove it, there are few years of it left. It strolls. It spends last times of its life" (Szymborska, 1997, 87).

Szymborska has not rejected the poetic intuition, not as the antiques of the history of literature, which their places are only the museums, and not accepted it as a means of defining a special kind of poem. Contrary to the "yes-no" logic, she selected the third way and retained the cognitive validity of the concept with a difference: she changed and expanded its implication. Poetic intuition no longer implies on the specific type of activity, but also on the particular moral activity and human actions.

This kind of exchange between fraction and whole is one of the characteristics of the poetic logic of Szymborska. That is why, in her speech, she found a phenomenon of "work", which is a symbol of being routine, uniform and gray for the majority of inhabitants on earth, as a supernatural idea.

About the position of the poet and rhyming in the modern world, Szymborska's ultimate realism prevents her from accepting cute and dulcet presumes. She knows that in order to maintain the honesty and artistic truth of the poetry, she cannot equip the "I" who is speaking in poetry, with the versatile mask "pride" of the romantic poet or avant-garde poet of the twentieth century. On the other hand, wander of today human being assures her that she cannot accept negative and suppressive presumes about the hypothetical futility of the poetry, and dismissed man from the domain of the word of free imagination. She defines "the simplicity that duplicate the being" as her decision on rhyming. In response to those who believe in a particular message to rhyme, Szymborska does not resort to any thrifty claims. Her logic is very simple and clear. In a world where everything is funny, being funny of loving is better than being funny of not loving, because the former duplicates the being and the later reject it. Rhyming adds something to the existence of the word of man and connotes it from nothing to the being. Therefore, composing and writing of poetry, no matter how ridiculous and funny, deserves to be paid attention with the highest precision. Obedience to the word and awareness of the engagement of the poem with other expressions in the contemporary world have caused the poetry collection of Szymborska to be so small.

The semantic spaces of Szymborska's poems are made by the coexistence or interconnection of different types of reality: the reality that becomes statistics in the offices (biography), the reality of medical examinations (clothing), the reality of police interrogations (torture), and the reality of social dreams (utopia). These poems can be seen as evidence of the number of semantic spaces of Szymborska' poetry. Szymborska' poem, like a supernatural thesis, reminds us that the four sides of the world are the result of a consensus. In Szymborska's poetry, up reflects at the down and down reflects at the top.

Some of Szymborska's poem are made up of the questions that consciously reveal human weaknesses.

According to her, at the distance between the grain of sand and the consciousness of man, between the distinguishing feature of the word and the continuousness of existence, between the everyday effort of human effort to preserve his life and the everlastingness of death, there are the dimensions of the supernatural mystery of the existence, laughing at the man. Therefore, Szymborska is the poet composing about empty places and vacuums. In her artworks, there is no framework, and she reveals the secret of her artworks at the moment. In this way of thinking, Szymborska pursues the guidelines of Norwid, a polish poet lived in the second half of the 19th century.

It is not possible to bring all the spiritual and artistic richness of Szymborska's poetry. In the present study, it was attempted to transiently represent the worldview and the poetic expression of the poet, the translation of poetry is a very dangerous task, especially when in translation, not only two different languages, but, also two different tradition of literary expression collide. It is true that the wave of modern poetry has reduced the distance between the Persian poetry and Western poetry, but again, in cases where the language of poetry is connected with the history, social life and the audience of poetry in the community - that is, the things that determine how the language develops - it is impossible to underestimate the distance between them.

Szymborska's expression, despite scientist signs and sophisticated logic, does not lose its eloquent and natural conversion, so the poet does not avoid using slang and spoken compositions. Given the distance between writing and speaking in the Persian system, the today poetry of Iran will inevitably double the gap between spoken language and poetry language. Szymborska's philosophical satire is a humorous expression in the tradition of Persian poetry, if it appears "seriously", the poetry finds a committed and idealistic form, which is, for example, a constitutionalist poem can be pointed out. Otherwise, the humorous statement will make the poem "light"!

The latest poetry collection of Szymborska's was published after her death in 2012. She says: "I think I'm getting into space. I've been above all these clouds and air layers. I looked up from above to the earth, and listened from above to the earth and saw that it was crowded more than before. I thought. I saw that the earth was much quieter in the past. We really talk a lot. Everyone talks more than his needs. Everyone thinks that have something to say. But, the precious word may be found two to three times in a century. I'm not a talkative person. I'd rather think of one or two days more than commenting on something. I like to say something that are worth to be thought for two days."

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THE IMPACT OF GOOD GOVERNANCE INDICATORS ON PUBLIC TRUST USING STRUCTURAL EQUATION MODELING

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Abstract. This study aimed to examine the impact of indicators of good governance on public trust using UNDP model. It is descriptive research and research design is correlational with structural equations. Its population included all employees of Roads and Urban Development Ministry, Lolagar Hospital, municipality of district 1, Iranian Space Research Center, Milad Hospital and Mobile Company of Iran. Total number of them were 9758. The 384 of them participated in the research. They answered the questionnaire of indicators of good governance and public confidence. Structural equation modeling and LISREL software were used to analyze the data. The results of structural equations showed that the impact of responsibility, transparency, rule of law, participation, accountability, efficiency and effectiveness and fairness and justice indicators on public trust was significant and positive, but the impact of consensus-orientation on public trust was not significant. Totally, the results emphasized the impact of indicators of good governance on public trust.

Keywords: good governance, public trust, UNDP model.

Introduction. Experts believe that public trust has sociological nature and can be observed in economic, political and cultural fields [11]. Public trust is a result of individuals' beliefs in their abilities to influence the political development process and it refers to their thoughts on accountability of the state [2].

Boyerd [4] believes that public trust is considered as personal experience of individuals in dealing with local authorities. Trust implies on attitudes and actions which arise from clear documents and evidence. These documents and evidence include sympathy and hostility which are the result of current level of trust

From a management perspective, type of government practices is a reason for distrust of government. From the particular perspective of public administration, high workload and widespread activity of government are of the reasons for distrust to it; because the volume of government responsibility is vast with respect to the limited budget that the