**Poetic Cinema as an Ever-possibility to Procreate: The Trilogy of Image, Feeling, and Reasoning**

**Abstract**

The present study aims to show, through interdisciplinary studies, that habituation never occurs in cinema and poetry. Had both of them had a beginning or not, they would have ceased to be. Neither poetry nor cinema habituates or behaves anything around, but they both act and react against the life; therefore, they never put an end to their own selves. If one regards poetic cinema as a combination of poetry and cinema, one cannot label them as having an end since they are both in a becoming process. Kiarustami’s poetic cinema, to be rethought, is not to be a pause but because both poetry’s and cinema’s unique element is image, and moreover, the wavy rises and falls of images over one another is a process which almost always initiates and creates movements and dynamism to be and will, not power to be and will be, poetic cinema rarely seems to end. Additionally, to conceptualize innovatively means to cinematize and vice versa, and to poeticize, to signify, to conceptualize or mean innovatively as well. Regarding thought as one of the trinity elements of poetry, the foundational subdivision of which is concept or meaning, both cinema and poetry and poetic cinema conceptualize innovatively; that is, to produce not-formerly-produced or pre-produced meanings. Eventually, due to such an ever-productive process of conceptualization, poetic cinema seldom commences to pause.

**Key** **Terms**: Procreation; Movements; Image; Feeling; Reasoning