APPLICATION OF MUKAROVSKY'S FOREGROUNDING DEVICE IN FOROUGH FARROKHZAD'S POETRY

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ABSTRACT
The rapid developments in linguistic studies in the twentieth century- the appearance of the Structural linguists and Formalists in particular- has connected literature and linguistics in such a way that the study of the former is in many ways bond to the application of the latter. In this regard, language possesses various functions, one of which is the poetic function which stands against the automatized function of language. The poetic function is achieved through the process of foregrounding, which is a significant literary stylistic device based on the Prague scholar, Jan Mukarovsky's notions. In simple words, the writer uses the sounds of words or the words themselves in such a way that the reader's attention is immediately captivated. The aim of the present article is to show how the Iranian modern woman poet, Forough Farrokhzad, has made use of different ways through which foregrounding occurs in her poems. As a result of this technique, the poems move beyond the automatization of the everyday language, and achieve what is called, the poetic function of language.

KEY WORDS: Foregrounding, Mukarovsky, poetic language, Forough Farrokhzad

Introduction
It's a well-known saying that language is a means of communication. Verma (2006) quotes Henry Sweet who says that language is the expression of ideas (16), which shows that human beings express their felling and share them with others through language. Looking from another angel, one of the usages of language is in creating pieces of literary texts, and in Bassnett and Gundy's words (1993), "anyone who wants to acquire a profound knowledge of language should read literary texts in that language" (7). This emphasizes the fact that language and literature are interconnected, as Leech (1969) states that "even the deep examination of literature is not possible if language and literature are studied separately" (1). Although, there is a deep association between these two, the language of poetry is different from the ordinary language in various ways. Sardar Fayyaz Ul Hassan, in his article "Analyzing the Language of Poetry from the Perspective of Linguistics" (2013), describes this distinction from Leech's point of view: According to him, poetic language deviates from generally observed rules in many ways. He adds that creative writers, particularly, poets are enjoying the unique freedom about the use of language into different social and historical contexts. He expresses that the use of tropes is a characteristic of literary language. (398)**.** Foregrounding is a significant aspect of the poetic language. It is a well-known principle of the works of art when the work deviates from the norms which we are used to experience in our daily communications. It is a means of interest and surprise, rather than habituation and automatic

responses. "Such deviations from linguistic or other socially accepted norms are labeled foregrounding, which invokes the analogy of a figure seen against a background" (leech, 1968: 57). Forough farrokhzad (1935-1967) is among those poets who aim at presenting the habitual in a fresh perspective so that the reader would see the world and its objects through the fresh eyes. She uses the foregrounding technique in order to make some aspects in her poetry, prominent. Just in the same way that a painter uses various colors and shadows to make some scenes or objects of the painting more prominent than the other ones, Forough uses the method of foregrounding to do the same job: taking certain objects or events out of the habitual life and evoking fresh responses from the reader towards them. The present study intends to assess the foregrounding technique in Forough's poetry. The investigation is made on the poems of two of her collections of poetry named *Let Us Believe in the Beginning of the Cold Season (1974)* and *Another Birth (1964)* and is based on Mukarovsky's classification of different types of foregrounding techniques used by the creators of literary texts.

Foregrounding: The Way towards Defamiliarization of the Automatic Perceptions

One poetic technique which causes the audience of the literary texts to see the familiar things in an unfamiliar way is defamiliarization, the final result of which is an increased awareness on the part of the readers to experience the world and its objects beyond the automatic ordinary understanding. Russian literary critic, Victor Shklovsky introduced the term, first, in his controversial article, "Art as Device" (1917). Eggins (2005) quotes from Shklovsky that "art aims to impart the sensation of things as they are perceived and not as they are known. Art is a way of experiencing the artfulness of an object; the object is not important" (92). It is obvious that the poet's final aim of writing is achieved through defamiliarizing reader's expectations. Lawrence Crawford in his essay "Difference in Defamiliarization " (1984) discusses that Shklovsky's idea is the result of his belief in the fact that "only the creation of new forms of art can restore to man sensation of the world, can resurrect things and kill pessimism" (209). In Shklovsky's idea, our life is deeply automated because we get used to things so quickly. It is as if we are not experiencing anything at all when we are involved in familiar everyday experiences, which do not evoke any fresh perception in us. Consider some repeated experiences of our routine life, such as passing the same places every day or doing the washing up as a daily activity. After a while, we no more recognize the places we are passing and we would keep doing the washing ups absentmindedly. Our eyes no more finds any freshness in these experiences. For shklovsky, this is not real reaction to life and if people get used to such passive experiences without attempting at any freshness in their looks towards the world, they are not really living. In this regard, art can be one way to react against this dullness and habituation. It is a "tool to revitalize our dull perceptual habits" (Ginzberg, 1996, 8). On the basis of this idea, art exists to have one major duty among other ones: to cause fresh perceptions by overcoming the dullness of life. However, here comes an essential question: how can a poet reach this goal of defamiliarization in literature? Very briefly, one way to achieve defamiliarization is when the poet changes the language of daily communications and thwarts the automatization of it. At the same time, the poet may use words or phrases in a way that causes a noticeable change in what we take to be their standard meaning. The term "foregrounding", suggested first by the Czech theorist Jan Mukarovsky (1932-1964) refers to "the range of stylistic effects that occur in literature, whether at the phonetic level (e.g., alliteration, rhyme), the grammatical level (e.g., inversion, ellipsis), or the semantic level (e.g., metaphor, irony) (Bertens, 2001). In other words, it refers to

every "artistically motivated deviation" (Leech and Short, 1981: 48). These deviations are from rules, maxims, or conventions of ordinary language or other socially accepted norms, which results in some degree of surprise in the audience. As Mukarovsky declares, foregrounding may occur in everyday language in such cultural products as journals or newspapers, but it happens mostly by accident without any systematic design behind it. In literature, however, foregrounding is systematic and by design. This means that "similar features may recur, such as pattern of assonance or a related group of metaphors, and one set of features will dominate the others (Mukarovsky, 1958:20). The final goal is to strike the readers and capture their attention. Hunt and Vipond (1985) investigated the effects of textual features as "discourse evaluations". These are described as "words, phrases, or events" that are "unpredictable against the norms of the text" and that convey the narrator's evaluations of story characters or events. As far as discourse evaluations look like foregrounding, Hunt and Vipond's findings are worthy to be referred to in the present discussion: in a study with readers of short story, they understood that the readers could remember those phrases that had "struck them" or "caught their eye" when they were provided with the original text, rather than when the same story and events were given to them, but rewritten in a relatively "neutral" term. This experiment proves the psychological effects that a work of literature may have on the readers and shows how this violation of the automatic schemes can prolong the process of reading and evoke feelings which stick in the reader's mind for long time after the act of reading ends.

But how is foregrounding achieved?

Mukarovsky believes that foregrounding is achieved by means of either extra regularities (pattern making) or irregularities (pattern breaking).The poet goes beyond the regular patterns of language, by repeating sounds, structures and phrases, and through those new arrangements, extra-regularity occurs. As examples of extra-regularities that the poet might use for the purpose of foregrounding one may refer to parallelism, by which ideas that are related to each other are expressed in parallel forms. Katie Wales (2001) considers it a device in rhetoric that depends on the "principle of equivalence", "the repetition of the same structural pattern: commonly between phrases or clauses" (283). Alliteration- the repetition of consonants -, assonance- the repetition of vowel sounds-, and other forms of creating equivalent patterns such as pun are other instances of extra-regularity for the purpose of foregrounding.Pattern breaking (irregularities) in poetic language is a deviation that may occur at various levels such as discoursal, grammatical or semantic level. As the titles indicate, each refers to a sort of violence or breaking rules, rules of discourse (by deviation from the norms of discourse), rules of grammar (by changing the word order for example), and rules of the word's meanings (by use of figures of speech). Forough Farrokhzad (1935-1967) is one of the most influential Iranian female poets of the twentieth century. The poet of such collections of poetry as *Another Birth* and *Let Us Believe in the Beginning of the Cold Season*, speaks of the social events that influence the privacy of the everyday lives of the people, the conflicts between tradition and modernity (as an inevitable feature of the time at which she used to write her poems, exactly between 1930 to 1960), and the female's concerns and worries in a society which looks at women inferiorly. She was among the first generations to embrace a new style of poetry, pioneered by Nima Yushij (1895-1960), whose major characteristics were new experiments with rhyme, imagery and other figures of speech. She uses these literary techniques in her move from social general themes to the expression of personal and private moods, as she justifies this shift by saying that "one of the reasons for indulgence in artistic work is the subconscious need to combat decadence" (Milani, 1992:3).

The expression of this transition from traditional world to the new one in Forough's poems justifies her insistence on putting aside the traditional approaches of treating literary themes and applying the technique of defamiliarization to uncover "the oppressive elements of familiar situations and relationship" (Esmaeli and Ebrahimi, 2013: 165). Forough Farrokhzad employs defamiliarization, not through official formal language, but simple words. She is a nonconformist in both the style of her poems, in which she deviates from the accepted norms and conventions of language, and her treatment of the themes and subjects of her poems. "She chose some plain and intelligible issues and composed her poems based on them; therefore, she made her poetry comprehensible to most of the people and created an innovative and specific style for herself. She collocated simple words and so subtly applied them to make non-traditional adjectives and description" (166). The present study has investigated the poems of Forough Farrokhzad, mostly chosen from *Let Us Believe in the Beginning of the Cold Season* and *Another Birth* and by applying Mukaovsky's theory of foregrounding technique demonstrates how this talented Iranian poet has achieved the deamiliarizing effect of the poetic language mainly through the techniques of pattern-making and pattern-breaking.

"Someone Comes", Who Knows the Magic of Words[1]

The poetry of Forough Farrokhzad has contributed much to the shaping and definition of the modern Persian female poetic canon. She is a renowned, qualitative poet that her poems stand out from that of other modern poets on account of foregrounding of intense sensibilities, creative imagination, fresh use of language and play with words and vivid imagery.

Foregrounding refers to the usage of certain linguistic devices for the purpose of attracting attention. In poetry, meaning and esthetic effect are unified through the poet's deliberate and systematic foregrounding of linguistic devices. Juxtaposed against the backgrounds of the standard language and an often rich and diverse poetic canon, Forough asserts her individuality through the systematic foregrounding of relations between the semantic and grammatical components that together form what we call poetry.

The researcher, in her attempts to make a survey of various linguistic deviations that have enhanced the quality of Forough's poetry, has found out that there are multiple instances that the poet has deviated from the grammatical and semantic rules of language, and through a remarkable linguistic inventiveness - peculiar to herself - achieved the existing novelty of expression in her poetry. The poet's remarkable linguistic inventiveness involves the application of both pattern-making and pattern-breaking in her poetry.

The first technique of foregrounding, pattern making, deals with the repetition of sounds and parallel phrases and structures that the poet uses in order to change the prose language of the ordinary speech into poetic language. Forough makes use of this technique by the frequent parallelisms and phonetic repetitions which create a peculiar music that causes her poems to be more effective in conveying the feelings of the poet, and a mental picture of the objects, scenes and emotions her poems try to express. Alliteration, "the repetition of the consonants in two or more words" (Wales, 14), is used skillfully in many of Frough's poems. One example is the alliteration of the sound /s/ in the following lines of her poem "I sinned":

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[1] "Someone Comes" is the refrain of Forough's well-known poem "someone like no one else"

I **s**inned, a **s**in full of pleasure
I **s**inned, **s**urrounded by arms
In that **s**ilent **s**eclusion,
I **s**at disheveled at his **s**ide;
His lip**s** poured passion on my lip**s**,
And I e**s**caped from the **s**orrow of my crazed heart. (Farrokhzad, Translated by Hillman, 1977:342)
The effect of his repetition is to create a hissing sound, the forbidden experience for a woman, of a secret love and intercourse that should be hushed and silenced. Besides the multiple examples of alliteration and assonance in her poems which are perceptible in the native language and would lose their effectiveness in being translated to English, there are other kinds of repetition or parallelism in Forough's poem which contribute to the formation of the poetic language of her works. Anaphora, which is defined as "the repetition of sounds in successive clause" (Cuddon, 1998:37) is seen frequently in Forough's poems:
We reached
From under the tables
To **the behind**,
And from **the behind**
To **on the** tables,
And played **on the** tables. (Farrokhzad, 412)

Or:

Companion, the all and one **companion**
What black clouds are waiting for the sun's feast (398).
Anadiplosis is " the repetition of the last word of one clause at the beginning of the following clause to gain a special effect" (Cuddon, 34), and is employed beautifully in the following lines:
Suddenly, the window was full of **night,**
Night, full of empty voices. (303)
The effect is to intensify the experience by creating a link between the idea of the lines of the poem, an as a result, evoke the joy and a sense of aesthetic pleasure in the readers.
Cuddon defines palilogy as "a deliberate repetition of a word or words for emphasis" (631):
The tongue of sparrows means spring, leaf, spring.
The tongue of sparrow means breeze, perfume, breeze. (Translated by Ismail Salami,198)
The enemy dwells in hidden places, that searchers for you, gently, gently (330)
Quiet Friday
Deserted Friday
Friday saddening like old alleys
Friday of lazy ailing thoughts
Friday of noisome sinuous stretches.
Friday of no anticipation. (314)
It seems that the poet herself tries to comprehend the concept "Friday". Each repetition seems to be another opportunity for her to contemplate on the idea and express it each time in a new form and framework.
I am cold

I am cold and it seems that I can never be warm again (305)

I am nude, nude, nude.

I am nude, like a silent pause between tender words of love (400)

This repetition is more effective when it comes to the repetition of "the verbs. As far as the verbs, from grammatical point of view, usually carry the chief feeling and idea of every structure, this repetition is more impressive in forcing the readers to take the poet's attitude for granted.

I will come, I will come

I will arrive.

I will arrive.

With my flowing locks: the winged scent of the soil, with my eyes: the bright insight of the night. (383)

The repetition in the following lines from "Someone Like No One Else" is very effective in promising the arrival of "someone" who is different:

Someone is coming

Someone is coming

Someone from the rain, from the pitter-patter oF the rain

And spreads a cloth

And distributes the bread

And distributes the Pepsi Cola

And distributes the City Park

And distributes Fardin Movies (434)

The above were just few from among many examples of Forough's application of the technique of foregrounding through her skillful play with the music of words, the final result of which is to defamiliarize the ordinary language and create the poetic language. The repetition reinforces foregrounding, because it moves the reader to pause more than the usual time, on certain words, and in this way the feeling that the word is determined to convey, will be foregrounded and emphasized. Mukarvosky believed that the function of poetic language is to surprise the readers by providing them with a fresh and dynamic awareness of its linguistic medium. Foregrounding acts towards this aim. It makes something prominent by violating the rules of language.

Pattern-making, one of the two suggested methods of foregrounding has been discussed. Here the present research would focus on the pattern-breaking or deviation, as the second way of foregrounding proposed by such critics as Mukarovsky and Leech. In this regard, pattern-breaking may occur at various levels such as grammatical and semantic level. Grammatical deviation happens when the rules are broken in making the sentences. The grammar of each language is a set of multiple rules and principles, such as word order, word function, verb tenses and so on, and this is the reason behind the application of multiple possible ways of pattern-breaking by the poets. "if there is no clash between words, there would be no poem either. Poetry goes beyond the language, violates its norms and stirs the place of words. This means 'the clash between words', the source of a construction called 'poetry' (Alipour, 1998:21). The use of adjective in the place of noun is an example of such grammatical deviations and clashes in Forough's poetry:

I went to remain unuttered in this song

I went to esteem myself with unuttered (42)

"Unuttered" is an adjective which is used in the place of noun in the second line.

Hello fishes……hello fishes
Hello, reds, greens, golds. (314)

"reds, greens, golds" are used as noun and have even taken the plural sign "s".

In the following lines, the poet has used the adjective "silent" instead of "silence" very artistically:
Listen
To my voice, far away,
In the heavy fog of the morning prayers and watch me in silent of the mirrors. (402)

The word "empty" is an adjective, but it is used as noun in the following line:
I think of a moon
Of a bitter awakening after the play of the wonder
And of the long empty after the scent of acacia. (329)

Another way of foregrounding the language is bringing the word at the beginning of the lines of the poem "when this proceeding of the word occurs against the normal construction of the sentences and this defamiliarization takes the readers by surprise (pournamdarian, 2002: 376).
Wind comes, naked and fragrant
Wet, rain touches the body of the maze (158)

The word "wet" precedes the other elements of the sentences, the subject (rain) and the verb (touches), and this appeals to readers for it is a sign of the speaker's emphasis on the significance of the experience the word "wet" caries in the above poem.

Sometimes the word is located at the end of the line, instead of occupying the initial position, and this again happens against the rules of the grammar, for the purpose of the enhancement of the experience:
I think of a home
With its ivy's breathes, numbing…. (330)

The adjective has come after the noun against its customary usage.

Semantics is the study of meaning. Semantic deviation means that the poet departs from what users of a language apprehend as the standard meaning of words, in order to achieve particular goals. This type of deviation is achieved by using different figures of speech, such as metaphor, irony, paradox, symbol, etc.

There are various instances of semantic deviation in Forough's poetry which will be referred to briefly:
Shall I dance on the glasses again? (141)

Here, the poet ascribes the life of a bubble to herself and through this comparison, assumes an image of a temporary happiness, like the short life of a bubble on the glass. Here "I" has left its real identity and taken the characteristics of a bubble because the codes of language can't provide for the expression of an illusory happiness in this line.

Wales (2001) believes that paradox "is a statement which contradicts its apparent meaning" (282). As a result, when Forough says that:
I have no sign of her lips on my soul
But the flames of pleasant kisses. (200)

In the initial line, the poet rejects the presence of any sign of the beloved's lips on herself, while this declaration is immediately denied in the second line by claiming that there is nothing but flames of the beloved's kisses on her soul! The value of paradox here is its shock value. Its apparent

implausibility shocks the reader - the aim of defamiliarization - and makes him more careful towards what he/she is reading.

Verbal irony is another figure of speech used in the following poem:

How kind you were, my Beloved, my sole Beloved!
How gentle it was when you lied!

It is generally believed that the failure to detect the irony may result in the reader's contrary understanding of what the poet intends to convey. The speaker, is apparently appreciating the beloved's kindness, but when the reader moves on through the lines, would recognize that this kindness is ironic and the speaker is in fact complaining of the beloved's cruelties.

Finally the researcher refers to symbol as a significant semantic deviation in Forough's poetry, through one example chosen from an oft-quoted line:

Maybe the truth
Was those young green hands
Those young green hands that were buried under the non-ceasing fall of snow. (402)

Here, the word "snow" has not lost its true meaning. The immediate meaning is the snow that covers everything and makes the objects around with its heavy whiteness, even. However, the word "buried" and its repetition in the other lines of the poem and its association with the concept of "death" is suggestive of another layer of meaning in Forough's poem. Snow, here, goes beyond a natural phenomenon and means the premature death of a young man or woman, beautifully shown by the "green young hands".

Conclusion

The distinguishing quality of Forough's poetry is to remove the automatic expectations and predictable reactions and all the commonly accepted connotations of the familiar but essential concepts of life. She gives this chance to her readers to look deep into life by putting aside the prejudices and false judgments. This is typically known as defamiliarization and Forough fulfills this task by the application of various techniques, generally called foregrounding. She is talented in making use of the potential qualities inherent in the language and by knowing the linguistic norms and deviating from them, she has been successful in the enrichment of her poetry on the one hand, and opening the minds of the readers towards new interpretation of very familiar but strange phenomenon, called "life", on the other hand,

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