Abstract
The depiction This research paper is an attempt to stylistically analyze the technique of foregrounding through the graphological structures in the selected poems of Haris Khalique. The researcher has used qualitative method and the graphological features including variation in the length of lines, abundant use of comma and other punctuation marks in the two selected poems are qualitatively and descriptively analyzed in the light of foregrounding theory. The findings of the research, in line with the objectives, are that the smart use of graphical features and graphological structures play an important role in bypassing the general norms of grammar and syntax and customary expectations of writings to foreground ideas. The first poem of analysis deals through reminiscences with the past trauma of the partition and the subsequent pathetic situation of law and order. While the second poem of analysis deals with the sufferings of common people and their wretchedness due to the menace of terrorism and the apathetic approach of the state machinery towards improving human security. The working emotions, feelings and key concepts in both poems are heavily foregrounded with the help of the graphological structure through the means of sentence length, word order and punctuations.

Keywords
Foregrounding, Graphology, Khalique Haris, Stylistic Analysis.

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Introduction

With the advent of the British and the introduction of English language as a medium of education, many Indians both Hindus and Muslims started expressing themselves in the language which was once associated with and considered as a symbol of colonization. After decolonization, the trend remained continued and many writers kept writing in English language as well as in their mother tongues. However, the trend of exploring these writers through scholarly research is not as much in momentum in Pakistan as it ought to be and still many English language works and writers remain there to be explored and further expanded in the light of the emerging trends and theories both in literature and linguistics. Among such writers and poets is Haris Khalique who remains neglected in many aspects despite being a writer and a poet who not only conveys the feelings and concerns of the local people but also deals with international themes.

Harris Khalique is among those acclaimed and prominent Pakistani poets who showed their genius both in Urdu as well as in English literature. He has written eight books including four volumes of poetry in English language titled If Wishes Were Horses (1996), Divan (1998), Between You and Your Love (2004) and No Fortune to Tell (2019) as well as several other poems published from time to time in various periodicals. One of the dominant themes with which his poetry deals is human sufferings at the hand of terrorism, sectarianism, human rights violation, power abuse and violence against women. For him, poetry is an understanding and a reply of an artist to the power, oppression and politics of the world. However, after taking a careful review of the related literature it is revealed that scholars and researchers paid very little attention to the scholarly exploration of his works, dominant themes and ideas.

On the other hand, stylistics is an objective study in which a text is analysed and interpreted through its linguistic features and the choice of the writer’s style based upon the experience of the reader (Leech, 1994). One of the popular and frequently applied method of stylistic analysis is the study of foregrounding in which attempt is made to find and analyse the foregrounded ideas, thoughts and concepts. Through particular techniques and devices, such as deviation and parallelism, a text is presented in a new and non-traditional style to enhance its meaning, way of presentation and give a new aesthetic experience to the reader when he/she interacts with the text (Hakemulder, 2006). By the use of poetic language and deviation from the norms and rules of general and common language expectations writers try to interfere with the general principles of cognition and process of communication and, thus, bring their desired idea and points to the fore front (Shen, 2007). One of the key devices of foregrounding is graphology which is the study of graphical characteristics of the language used in a literary text. A special and smart use of graphical characteristics of the language has the same impact upon the meaning of the text as that of phonological features (McIntosh, 1961). As the field progressed, graphological analysis included punctuations, spellings, length of the lines and sentences, spacing and pronunciation for the purpose of foregrounding through deviation and parallelism (Halliday, McIntosh and Strevens1964). In other words, when the written system of a language and its norms are bypassed then it results in graphological deviations which is a technique for foregrounding.
Rationale of the Study

Haris Khalique is a contemporary Pakistani writer of very great stature but remained neglected from scholarly research in literature in general and in linguistics in particular. He is someone who vents up the emotions of common people, celebrates their joys and mourns their grief. He speaks the heart and mind of the people living in this part of the world and we can well associate ourselves with what he tries to convey. Similarly, the potential of his literary contributions and genius from linguistics and particularly stylistics point of view remains untapped. It is pertinent to investigate and analyze his literary works in the light of the emerging trends of stylistics. Furthermore, along with research in all literary writers irrespective of their origin it is necessary to bring more and more Pakistani English language writers in the orbit of stylistic research because only they can understand and represent us in the world of art and they deserve our intellect and scholarship for their promotion.

Objectives of the Study

This research was conducted with the following objectives in sight:

- To investigate how the graphological structure of a poem produces stylistic effect.
- To explore the use of graphological structure for the purpose of foregrounding in the selected poems of Haris Khalique.

Research Questions

This research study was conducted in line with the following research questions:

- How stylistic effect is created in a poem through its graphology?
- How does Haris Khalique manipulate the graphological structure in the selected poem for the purpose of Foregrounding?

Literature Review

Foregrounding Theory

Twentieth century saw a rapid growth and development in focus and emphasize upon the way language is used in conveying meaning. So, stylistics started attracting the attention of scholars and provided a vastly manipulated and flexible set of tools in the form of its own sophisticated frameworks and well-flourished theories for the practical application upon the use of language such as the Text World Theory, Foregrounding theory and Schema theory of language use. Stylistics aims at analysing the properties and formal features of language that a writer prefers over others among the available options and choices and to pinpoint the value and significant of those linguistic features all with the aim to enable and inform the reader for a deeper explanation and better interpretation of some text. In this way, Stylistics enables a reader to go beyond the apparent surface of the language by the language and reveal the deeper significance. In the beginning, stylistics was more focused upon the written works of literary writers but slowly and gradually it expanded its scope and both literary and non-literary texts were brought under its preview (Jeffries and McIntyre, 2010). Today, every type of text is utilized for stylistic analysis for the production of well analysed and interpreted reviews.
The theory of Foregrounding received a lot of attention among the different theory developed inside stylistics. This theory is widely used and applied by scholars in their analyses of literary text to bring forth the deeper layers of meaning hidden behind the thin veil of language. The theory of Foregrounding performs different functions in different context and is utilized differently but scholars according to the purpose of their investigation, hence, it is not defined in single terms by all the scholars scholar have presented different definitions. Van Peer and Hakemulder (2006) believe that the term Foregrounding is used to mean linguistic devices such as the use of parallelism or the use of deviation from normal linguistic norms in a literary text all with the aim to perform some particular function or purpose. In the light of the definition by Van Peer and Hakemulder (2006), foregrounding helps in sharpening the meaning of the text and through such untraditional approach to the revelation of the meaning the readers also experiences a new kind of aesthetic experience. Shen (2007) maintains that this theory “assumes that poetic language deviates from norms characterized the ordinary use of language” and that this deviation “Interferes with cognitive principles and processes to make communication possible.” (p. 169).

Similarly, Martindale (2007) says that foregrounding is ensured and conducted in a literary by two means. First, it is done through deviation which is when a writer deliberately violates the established norms and rules of language and make it unusual. Secondly, it is also done by following the rules and regulations through parallelism. Furthermore, Van Peer and Hakemudler (2006) maintain that deviation from the established rules of language is not a merely incorrect use of language but a kind of poetic license that gives him the permission and exempt him from observing the traditional format of language. Thus, the writer has the permit to bypass the grammatical and syntactical rules and caught the readers surprised as well as provide an opportunity to experience something novel and different. In other words, foregrounding is working against automization which is the use of linguistic devices that does not draw any particular attention on the part of the decoder. Foregrounding interrupts the established schematizations of language and creates a new type of meaning which more subtle, deeper and amusing (Miall and Kuiken, 1994).

This theory can be traced back to the Greek writers and to the propositions of Aristotle who also stressed upon foregrounding and its devices (van Peer, 2007; Martindale, 2007). Aristotle (ca. 335 BCE, cited in van Peer and Hakemulder, 2006) maintained that literature and its language should be different from other works through the use of language in a peculiar way, particularly by the means of new terms, unfamiliar words and unique metaphors. Hence, we can see the origin and rudimentary shape of foregrounding as a theory of literature taking shape in the philosophy of Greeks. Subsequently, Russian Formalists as well as the Czech Structuralists stressed the significance and need of foregrounding in literature. In the view of Martindale (2007), foregrounding in that stage was not so much refined and expanded and was chiefly concerned with novelty as they were primarily concerned with a change and new charm in literature. In this connection, in order to preserve the charm, hue and colour of art, Shklovsky asserted that the goal of literature was to present the new and the familiar in a refined but unfamiliar way so that its effect upon the reader is surprising, novel and amazing. Hence, foregrounding was the only way to maintain literature alive from that angle.
The same perception and purpose of foregrounding is maintained by Van Peer and Hakemulder (2006) too who believe that it signifies some prominent value and interest which is assigned to some text during the reading by a reader. This value and interest always emerges out of the special use of some particular devices inside the text. Furthermore, the term foregrounding is also used for some analytical tools that are implied for the evaluation of cultural, literary as well as historical significance of a text.

**Principles of the Theory**

The basic principle through which foregrounding works is the creation of defamiliarization in literature (Miall and Kuiken, 1994; van Peer, 2007; van Peer and Hakemuilder, 2006). It is due to this defamiliarization that the reader is amazed and charmed because of the unexpected. In this way, his imagination is triggered and his mind is captivated by the new ideas.

Because of this inherent nature of foregrounding, a questioned arises that if it establishes effectiveness, unusualness and leads to time-consumption, then what about its impact upon the readers? Is its effect universal? Or it is solely related to well trained and experienced individuals in the field? Different stylisticians and scholars conducted studies to find answers to these questions. Van Peer (1986) came to the conclusion at the end of his research study that the impact of foregrounding is found among different readers regardless of their scholarships and literary expertise. He concludes that every reader is affected by deviations and finds more pleasure as well as a new aesthetic appreciation as a result of the slow but pleasing process of interpretation due to deviations. A study of this nature was conducted by Miall and Kuiken (1994) too. Their study included four groups of readers with varying literary and linguistic competence background and they came to the conclusion that readers are affected by the amount of time consumption and strikingness as a result of deviation and foregrounding.

**Foregrounding through Graphology**

Thought, ideas and perceptions can be foregrounded through many techniques and devices in a literary work. One such frequently used technique is graphology. Graphological deviation can occur in different ways and through various techniques. In this connection, Leech (1969) has presented eight different types of linguistic deviation.

**Lexical Deviation**

A change or deviation in a word or more precisely in a lexicon such as neologism is called lexical deviation. This technique of deviation is applied when a new word is included or a commonly expected word is excluded from the text. In the view of Leech (1969) neologism is not only the violation of some lexical rules and regulations but a more generous and loose application than the generally accepted one. The most commonly and frequently implied means for neologism are compounding, coining and affixation.

**Grammatical Deviation**

The second way of deviation is through grammar and grammatical structures. Leech (1969) is of the opinion that grammatical deviation occurs either through morphology which is rare or through syntax which is widely used. He further divides the structure of this deviation into
surface structure dealing with phonological aspects and deep structure dealing with the semantic aspects.

**Phonological Deviation**

According to Leech (1969) this deviation deals with the deletion of a word or some part(s) of a word either in the initials (‘ts), center (ne’er) or in the last part (oft).

**Graphological Deviation**

It is deviation in the writing style or a change in the graphical features of a text. Since the pronunciation of a word or even of a sentence depends a lot upon the graphical features of the text, hence, a deviation in it also makes the text, word or the sentence foregrounded. Similarly, there are some graphological deviation that has no impact upon the phonological features but still they are useful tools of foregrounding such as the use of parenthesis, jumbling and mixing of words, minor variation in the length of sentences, odd and strange capitalization etc.

**Semantic Deviation**

According to Leech (1969) it is possible that the evident value and meaning of a word may have no significance in a given context and might ask for a different meaning and interpretation for full significance. Such change in the meaning of a word is called semantic deviation.

**Dialectal Deviation**

It is a deviation which is in practice in some dialect but not accepted by the standard language or a deviation which is accepted in one dialect but not recognized in another dialect of the same language (Ren & Yu, 2013).

**Deviation of Register**

Another important aspect of deviation is a not in practice change known as register. It is a difference existing among the varieties of a language limited to some particular profession (Leech, 1966).

**Historical Deviation**

According to Leech (1969) historical deviation is a form of archaism which is a remnant of past language brought into the language of the present. This deviation occurs when a writer follows some syntactic rule, grammatical structure or uses some word which once belonged to that language but is no more in practice and is abandoned.

**Research Methodology**

**Research Type**

This research is qualitative in nature and the collected data is descriptively analysed.

**Sources of Data**

The primary source of data for this research paper was the poetry of Haris Khalique in English language out of which two poems were selected for the analysis of graphological structure for the purpose of foregrounding. An interview of Haris Khalique with Christopher
Merrill (Appendix 1) as well as other mentioned and acknowledged sources are used as secondary sources of the data.

**Data Analysis**

In order to make a stylistic analysis of the foregrounded ideas, the collected data of the two selected poems from the English language poetry of Haris Khalique is analysed from the perspective of their graphological structures.

**Delimitation of the Study**

For the sake of convenience and constrains of time and resources this study is delimited to the stylistic analysis of foregrounding technique through graphology in the two selected poems of Haris Khalique titled “I Shall not Return the Borrowed Dust...” (Appendix 2) and *Burying Martyrs Who are Heavy* (Appendix 3).

**Discussion**

Haris Khalique is a poet who tries to use art for the expression of human sufferings and believes in the slogan of art for the sake of life (Haris, Appendix 1). The new patterns of thinking and writing influenced him much as he himself claims to be influenced by Meeraji because of his introduction of “new patterns of thinking in our corpus” (Haris, Appendix 1). Khalique’s poetry is marked by many characteristics that are of special interest for stylistic analysis. Some of his poems are surprisingly simple and straightforward and lack figurative devices. The two selected poems are very tricky in the length of their lines and attempt is made to foreground the thought and idea through the graphological structure of the lines.

**“I Shall not Return the Borrowed Dust...”**

In this poem, Khalique reflects upon the past trauma of Indian partition and the contemporary sufferings of different ethnic groups. The basic ideas and feelings are foregrounded through the graphological structure of the lines. Such as:

“In Lahore,
After the monsoon evening
Darkness began edging away light.
Tadpoles, chairs, pedestal fans
Appeared in Nana Farooq’s courtyard.”

(“I Shall not Return the Borrowed Dust...”)

Since the poem is a reminiscence, the first line of the stanza is very short to give the idea that how a complete life story can be encompassed within a short moment of reflection. The words in the third line of the stanza are arranged in such style that one cannot pronounce them quickly. The rhythm of the words is of slow pace that literally conveys the slow spreading process of darkness in the evening. In the fourth line, each word is separated through commas and a sense of pausing and resuming is created to highlight the gradual process of preparation and arrangement of things for an evening family gathering in the courtyard. Furthermore, the last line of the stanza is again lengthy and slow in rhythm to show the vastness of the courtyard, probably in comparison to the small courtyards (or the absence of courtyards) in the European homes and apartments where the poet lived.
Similarly, in order to express the idea of having no other option but to watch for hours only one TV channel he uses a tediously uniform sentences as line 8 of the poem.

“There were no cables, no dish antennae.
We would be glued to blurred India for hours.”
(“I Shall not Return the Borrowed Dust...”)

The alliteration of the sounds in line 8 not only makes it monotonous but also rhythmic to flavor it with the taste of nostalgia of the bygone days. Furthermore, both lines are closed with full stops to convey the idea of slowly resurging bits of reflection and contemplation.

Again, while mourning the nostalgic tragedy of the partition and still occurring human sufferings in the deteriorated condition of security and law and order, the poet takes the help of graphology to highlight the horror and plight of the people in Srinagar as well as in Karachi. The length of the lines in Stanza 6 of the poem is arranged in such style to foreground the idea and feeling expressed by them.

“With gunpowder
Srinagar and Karachi are cleansed.
We are not given time to bury the dead.
We carry them.
They are heavy.”
(“I Shall not Return the Borrowed Dust...”)

The first line of the stanza is very short, just like the bang of a bullet or a bomb which occurs in no time and with less effort causes great havoc. This is the only line in the entire stanza of five lines which is not closed with a full stop and thus becomes a graphological deviation for foregrounding the continuous danger, threat and possibility of many more such bangs in the future. The last two lines of the stanza are again very short to foreground the feelings of fatigue, tiredness and inability of movement due to heavy burden— the burden of very heavy dead bodies. Interestingly, the third line of the stanza is the longest where the lack of time for burying the dead bodies is lamented and it foregrounds two ideas; first, that no matter how much time you spend on burying someone dear it is always short, secondly, it shows the recurrence of death and the dead bodies again and again due to the frequent terrorist attacks, target killings (in Karachi) and search operations (in Srinagar).

**Burying Martyrs Who are Heavy**

The same foregrounding through the technique of graphology is maintained in another poem titled *Burying Martyrs Who are Heavy*. The poem mourns the martyrs who lost their lives during the menace of terrorism and extremism in Pakistan. The horror, wretchedness and the mutilation of human bodies is foregrounded through graphology.

We are turned into a funeral procession
All 180 million of us
We carry a hundred thousand bodies on our shoulders
We are told they are martyrs and martyrs are light
Light like rose petals.
(Burying Martyrs Who are Heavy)
The first two lines of the stanza are in contrast to each other. The first line is twice as lengthy as the second one that suggest a lengthy trail of mourners carrying the dead bodies of their loved ones who lost their lives as victims of terrorism. The second line is made very satirical through its graphological structure. The number of population is deliberately written in digits instead of figures to shorten the line and to suggest that how small is this large population and how helpless they are in improving their condition. The length of the line is also a criticism through graphology on the approach of the government. Hundreds of thousand people lost their lives during the wide spread acts of terrorism (and target killings particularly in Karachi where the poet lived) but still nothing significant is done to ameliorate the condition of the people and to enhance the security of the masses. The short length of the sentence is aimed to suggest that how insignificant the population and their security is when it comes to the security priorities of the country.

The third and fourth lines are again very lengthy and this lengthy is given deliberately with a purpose. During the menace of terrorism, Pakistan’s loss of human lives is round about 80000 and more than 3.5 million were subjected to internal displacement (Ashraf, 2021) according to rough estimates. The third line is made very long to be in concurrence with this huge and large number of loss to give a sense of length.

Furthermore, our media reports of the past years are replete with condolence messages to the mourners of the victims from the leaders and, instead of telling the masses that how they will be protected in the future, the leaders merely console them with the point that their dead ones are martyrs. This repeated habit of consoling in the name of martyrdom after every now and then terrorist attack is highlighted by repeating the word martyr and by making the line very long and lengthy, particularly when it is viewed in contrast to the last line of the stanza which is very short and suggestive that unlike the current prolonged and unending situation martyrdom is very occasional in the lives of civilized and developed nations of the world. Similarly, the word light is also repeated to stress the fact that how light martyrs should be and how heavy our martyrs actually are. In agreement with this idea, the last lines is very short and light when it comes to martyrs in general but the third line is very burdensome and heavy where the martyrs of the poet are described. All these effects are graphologically explained through the length of the lines.

Next, the wretched condition of the martyrs and their mutilated bodies as well as the process of their decay in their graves are foregrounded in the graphology of the poem. The poem can be divided into two stanzas but, interestingly, the first stanza is very short which suggests the short period and sudden happening in which martyrdom can happen while the second stanza is long which deals with the process of their burying and decay.

\begin{verbatim}
But the ones we carry are heavy
They have metal inside
Bullets, shrapnel, pellets, nails
Tips of swords and daggers broken into their flesh.
The bodies will dissolve in the mud once buried
But the metal will keep the earth hard under our feet
For long.
\end{verbatim}

\textit{(Burying Martyrs Who are Heavy)}
First, there is no full stop at the end of the second line after *inside* to suggest that due to excessive wounds there was no difference of inside and outside of the body. Secondly, each word in the third line is separated through commas which create the effect of a dead body lying on a stretcher in a morgue where each wound is revealed, examined and checked for autopsy. Similarly, line four is designed with a very deep rhythm and longer length to convey the depth of the wound going deeper and deeper in the body just like the tip of a sword or a dagger.

The same effect is created through graphology in the last three lines where the slow and gradual process of the dead body’s decay, longer presence of metal and the apparently longer in nature but soon forgotten memory of the dead and their horrible death are foregrounded. Line five is long and of gradual development just like the slow and gradual process of decay and decomposition in a grave while line six is longer and hard in pronunciation to convey the effect of permanent hardness of the earth due to the metals buried inside the dead bodies. In the seventh and final line, the poet has used a line of mere two words to convey the idea of a long period of time which makes it graphologically significant and semantically ironic. The idea of how long and permanent memories of the dead are in nature coupled with the horrific image of their death but how easily and soon they are forgotten is foregrounded through the short length of the line which is supposed to tell a longer period of time.

**Conclusion**

In the light of the above discussion of the selected data, it is revealed that through some special techniques and devices a text always assumes a new and non-traditional style and in this way its meaning is enhanced. This new way of presentation gives a new aesthetic experience to the reader when he/she interacts with the text. Similarly, though this special use of poetic language and deviation from the general rules and common language expectations writers try to interfere with the general cognitive principles and process of communication and, thus, bring their desired idea and points to the forefront. Along with this, the discussion also showed that a peculiar use of graphical characteristics of the language can manipulate the Stylistics Research Paper.docx meaning of the text similar to that of phonological features. Graphological features of the text such as punctuations, spellings, variation in the length of lines and sentences, spacing and the pitch of pronunciation are great tools of foregrounding. Finally, the discussion also revealed that Haris Khalique greatly depended upon the graphological characteristics for foregrounding in the two selected poems to convey the feelings, emotions, concerns and idea behind them and give a new kind of aesthetic experience to the readers.
References


McIntosh (1961). *Graphology and meaning* McIntosh Angus, 13 pp 107-120


