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Poetics of Defamiliarisation in Craig Raine's Selected Poems

Muhammed Fattah Rasheed, (Lecturer, PhD) *

University of Mosul / College of Education for Humanities

muhammed_fattah@uomosul.edu.iq

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Abstract

Defamiliarisation is one of the techniques that has been studied by literary criticism; especially the Russian formalist one. It is the technique of alienating or making estrangement. This study attempts at investigating the three devices of defamiliarisation (deviation, foregrounding, and antithesis) in Craig Raine's selected poems: "A Martian Sends a Postcard Home" "An Attempt at Jealousy" and "Heaven on Earth". The selected poems represent Raine's best poems and the prominent example exemplifying the use of defamiliarisation in his poetry. The study aims at uncovering the poetic and aesthetic function of the technique of defamiliarisation in Raine's poems. The significance of this study lies in its focusing on the role of defamiliarisation in communicating themes of the three poems. It applies Jan Mukařovský's formalist theory, Roman Jakobson's theory of poetics and Roger Fowler's theory of literary discourse. It concludes that three techniques of defamiliarisation perform their poetic and aesthetic functions through their metrical structures, which are constructed over the structures of the linguistic expressions of the poetic lines.

Keywords: antithesis, defamiliarisation, deviation, foregrounding poetics, Raine.

* **Corresponding Author:** Muhammed Fattah Rasheed, E.Mail: muhammed_fattah@uomosul.edu.iq, **Affiliation:** University of Mosul- Iraq

شعرية الاغتراب في قصائد مختارة للشاعر كريج راين

محمد فتاح رشيد (مدرس، دكتوراه)

جامعة الموصل / كلية التربية للعلوم الانسانية / قسم اللغة الإنكليزية

المستخلص

يعتبر الاغتراب من الأساليب التي تمت دراستها في دراسات النقد الأدبي. ولا سيما عند النقد الشكلائي الروسي فهي تقنية الاغتراب أو التعريب. تحاول هذه الدراسة تقصي ثلاثة أدوات (الانزياح، الإبراز الاسلوبي، والتضاد) في قصائد كريج راين المختارة: "مريخي يرسل بطاقة بريدية للمنزل" "محاولة في الغيرة" و "الجنة على الأرض". تمثل القصائد المختارة أفضل قصائد رين والمثال البارز الذي يجسد استخدام الإغتراب في شعره. تهدف الدراسة إلى الكشف عن الوظيفة الشعرية والجمالية لتقنية الإغتراب في قصائد رين. تكمن أهمية هذه الدراسة في تركيزها على دور الإغتراب في إيصال مواضيع القصائد الثلاث. وهي تطبيق نظرية الشكلائية عند جان موكاروفسكي، ونظرية رومان جاكوبسون في الشعر، ونظرية روجر فاوولر في لخطاب الأدبي. ويخلص البحث إلى أن تقنيات الإغتراب الثلاثة تؤدي وظائفها الشعرية والجمالية من خلال بنياتها الوزنية التي يتم بناؤها فوق بنى التعابير اللغوية للأبيات الشعرية.

الكلمات الدالة: الإبراز الاسلوبي ، الانزياح ، التضاد ، التعريب، الشعرية، رين.

Introduction:

Craig Raine (1944-) is widely considered one of the contemporary English poets. His poetry is enigmatic and erudite, full of clever linguistic devices and unusual analogies. John Osborne commented on Raine's debut collection, *The Onion, Memory*, stating, "it serves as a prominent indication of the active role that British poetry plays in the development of the Post-Modernist aesthetic that is increasingly prevalent in Western culture" (Gregson, 1996). In the eyes of his detractors, he is largely responsible for revitalising modern British poetry by steering that this so "Martian" literary movement, or undefined group of poetry trend whose moniker derives using the name of Raine's poetry book as its source, *A Martian Sends a Postcard Home* (1979). He along with Christopher Reid had a major role in the development of this school, which preferred unusual similes and exotic metaphors (Corcoran, 2007). In a similar vein, Raine's early poems were defined by their exoplanet perspective, Martian poetry is defined by its ability to make the prosaic, everyday world seem fresh, shocking, and even humorous. Raine is a poet with unfamiliar wit and innovation. Raine's poetry, then, is a potent mixture of intellect and emotion at work in a passionate examination of the complexities of human life, and, from

the perspective of an alien-like narrator, it provides a fitting and captivating intensity of artifice. On a similar thread, other modern and postmodern poets shared Raine's "Martian" view towards the surroundings. For example, John H. Wheelock's concise poem 'Earth' shows the primacy of the human intellect through the protagonist's eyes, Martian astrophysicist, who endeavours to puzzle together what transpired on Earth. Similarly, an unusually innocent eye, and yet alien shows how Rudyard Kipling's masterpiece 'The Gods of Copybook Headings' shares defamiliarity as it portrays a strange, but lovely image of Earth and discusses the dark side of development and its consequences in its dwellers. While in Raine's poetry, the voice is often dramatised like a parade because of the vivid imagery and the generally forceful Martian similes.

The present study applies Jan Mukařovský's formalist conception, Roman Jakobson's poetic conception and Roger Fowler's critical conception of defamiliarisation. These conceptions depart from Viktor Shklovsky's Formalist concept of defamiliarisation. According to this framework, the three devices of defamiliarisation can be conducted on the three conceptions mentioned above: deviation, foregrounding, and antithesis.

This formalist approach to defamiliarisation is exclusively confined to Raine's three poems: "A Martian Sends Postcard Home" (1979), "An Attempt at Jealousy" and "Heaven on Earth." The paper aims at disclosing the poetic and aesthetic functions of the techniques of defamiliarisation in Raine's poems. Therefore, the study of defamiliarisation in Raine's poetry is displayed to be of academic and artistic significance. It is an attempt at enriching further researches on similar topics in future.

Poetics is one of the structuralist approaches to literary discourse/text. It applies certain linguistic concepts to this discourse like function, structure, deviation, foregrounding, and antithesis. As a critical postulate, it has been the object of study to the eminent structuralists. In its modern usage, it does not refer to the study of poetry or its techniques, but it refers to the general theory of literature. There has been a tendency to a science of literature, which should be concerned with identifying literariness, or general properties of the literary discourse. These properties make literature possible. Poetics suggests that we look for a "depth" to literature by probing the "underlying principles underpinning unique narratives" (Childs and Fowler, 2013).

Jakobson and Todorov have privileged the notion of "literariness" as an object of study to the poetician. For them, the poetician does not comment or interpret texts as individual pieces. Instead, he defines this quality of "literariness", and studies texts not as individual pieces for commentary and interpretations but only as manifestations of the said "literariness" (Fowler, 2016). The Formalists started their study of the literary text with the isolation of the intrinsic characteristics; Jakobson called literaturnost (literariness) "the defining aspect of literature itself," and this is where they diverged from the detachment of their unique topic of study from those of the other arts (Fredric Jameson, 1974).

Raine's poetry has been subject to critical analysis and scholarly examination within the literary and critical areas. The topic at hand has been analysed with regards to its thematic content, use of imagery, narrative structure, and technical execution. Jerzy Jarniewicz examined the issue of the relationship between the poet and shamanism in Raine's anthology of poetry, *The Prophetic Book* (1994). Charles Forceville scrutinised the use of *Martian* imagery in Raine's *A Martian Sends a Postcard Home*.

Defamiliarisation is an artistic technique that disrupts what is conventional in literary discourse. It is the process of alienating the familiar side in the realm of everyday

perception through violating the ordinary modes of this discourse in the domain of poetics. It is the violation of the linguistic structure to impart “literariness” of artistic work. In literary discourse, defamiliarisation is used for highlighting the difference between the common language and artistic one. (Sivasakthi, 2019). Its stance is that there must be a clear distinction between poetic language and common speech. Pourjafari (2012) states that “defamiliarisation” is used to explain methods poets employ to get readers to understand common words and phrases in a new way.

The Russian Formalist Viktor Shklovsky in his essay “Art as Technique” (1917) postulated the concept of defamiliarisation. Making anomalous is what the Russian Formalist term *ostranenie* means. He was a firm believer in the idea that all art serves the same fundamental purpose: to substitute the unfamiliar (in abstract form) for the familiar (Shklovsky, 1965). Shklovsky argues that defamiliarisation turns fresh, new, estranged and different what is ordinarily known. He delineates it in his essay:

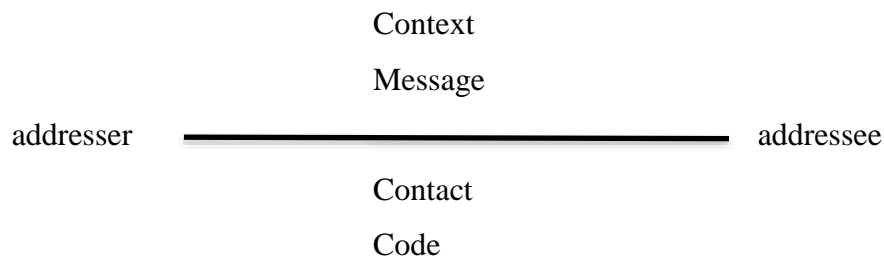
The objectivity of art is to transmit an experience, not a fact. Art is a technique through which material things are created “unfamiliar”, in order to prolong the process of perception, which is an artistic objective in itself, it is necessary to make shapes challenging and to enhance the difficulty of length and perception. *Art is a means of perceiving the artfulness of an item; the object itself is unimportant.*

(Cuddon, 2013, 192)

The two theorists, Mukařovský and Roman Jakobson, argue that the language of literary discourse is structured to produce the defamiliarised response described by Shklovsky. They conceive that foregrounding and parallelism are special qualities of poetic “language” and these qualities discriminate between this poetic language and the ordinary language (Fowler, 1988) Mukařovský states:

In poetic language, foregrounding achieves maximum intensity to the extent of pushing communication into the background as the objective of expression and of being used for its own: it is not used in the service of communication, but in order to place in the *foreground the act of expression the act of speech itself.*

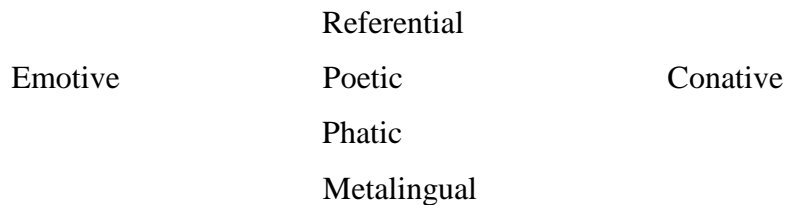
As for Jakobson, he identifies six “constitutive factors” of any speech event in his essay “Linguistics and Poetics” (1960) addresser, addressee, context, message, contact, and code. The next graphic exemplifies this phenomenon:



Jakobson (1960) determines six functions derived from these constitutive factors. He comments on the relationships between these functions and factors. He refers to the different hierarchical order of function and the dependence of a message's language framework based on its primary purpose.

Each of these six factors determines a different function of language. Although we distinguish six basic aspects of language, we could, however, hardly find verbal messages that would fulfill only one function. The diversity lies not a monopoly of some one of these several functions but in a different hierarchical order of functions. The verbal structure of a message depends primarily on the predominant function.

These functions and the six factors of verbal organisation are put into an isomorphic diagram:



(Jakobson, 1980)

Poetic language serves the message rather than the other way around. It focuses on lexis, surface syntax and phonology. Roger Fowler ascribes Jakobson's stress on perceptibility of language structure to Shklovsky's ideas (Fowler, 1981). The "poetic function transfers the concept of equivalence from the axis of selection onto the axis of combination," as Jakobson puts it (Jakobson, "closing statement: Linguistics and Poetics", 1960). Fowler (1981) explicates that language turns into sequences packed with parallelisms and antitheses.

According to Fowler (1981), the language of literature in Mukařovský's and Jakobson's conceptions of poetic function of language attracts "the reader's attention to its own artifices of construction under foregrounding [it] becomes its pattern for independent notice". Mukařovský's foregrounding explicates Shklovsky's notion of impeding perception; it postulates that the complicated linguistic technique functions as a medium between the process of reading and the reader's knowledge.

As for Jakobson's 'poetic principle,' it performs as a foregrounding through its diverse range of rhetorical techniques: metrical structure, semantic parallelism, and semantics of paradox. Thus, Jakobson's poetic function forms an extra structure above the linguistic structure of the text. This extra layer of structure creates an extra meaning to the text. It gives it its "literariness."

Defamiliarisation is mainly achieved through three devices: deviation foregrounding, and antithesis. They break with the conventional rules of the ordinary linguistic expressions of the literary discourse. Their poetic and aesthetic functions help to shape the distinguishing element of literature itself, "literariness." Frederic Jameson (1974) argues that this process does not predict any particular content which is dictated in advance; it searches for the identification of any specific dominant elements proposed by "the work of art".

Deviation is one of the main devices in the technique of defamiliarisation. It is the violation of conventional norms/rules like the grammatical rules of any literary discourse/text. As for foregrounding, it is translated from the Czech term "aktalisace." The school of

linguistics and poetics, inspired by the Russian formalist movement, developed this theory in the years leading up to World War II. It is a term for when a medium is being used in an unusual way, sticking out in contrast to the rest of the “automatic responses that is characteristic of much artistic expression” (Childs and Fowler, 2006). Foregrounding emerged from the art of painting. Geoffrey Leech studied linguistic deviations against the artistic backdrop of foray rounding due to their shared similarities. He attributed the name of foregrounding to deviations in his *A Linguistic Guide to English Poetry* (1969):

Such deviations from linguistic or other socially accepted norms. Have been given the special name of “foregrounding which invokes the analogy of a figure seen against a background. The artistic deviation sticks out from its background, the automatic system, like a figure. The background at a visual field. (p. 57)

Antithesis is another prominent device in defamiliarisation. It is based on the contrastive relationship among the terms that have opposite meanings in a sentence or text. It demonstrates “contracting ideas sharpened by the use of opposite or noticeably different meanings (Cuddon, 2013, 46).

Defamiliarisation in Craig Raine’s Selected Poems

Defamiliarisation in Raine’s poems is perceived in the following techniques deviation, foregrounding, and antithesis among poetic lines. These techniques impart new sensations of the conventional language of the poems, as it is perceived and not as the reader does know it. They make this language “unfamiliar” and its form disrupted. They violate the regular organisation of the ordinary language of these poems and perform poetic or aesthetic functions.

Deviation of grammatical rules of the language of the poetic lines is plausible in the three poems. It is semantically-mannered. It violates the logical order of the structures of the linguistic expressions of these lines in their regular organisation. It is perceived in various lines of Raine’s “A Martian Sends a Postcard Home” which supplemented a sturdy position and uniqueness to his poetic style:

Mist is when the sky is tired of flight
and rests its soft machine on ground.
Then the world is dim and bookish
like engravings under tissue paper.
Rain is when the earth is television-
A key is turned to free the world.
For drive, quick there is a film
to watch for everything missed.
But time is tied to the wrist
or kept in a box tiring with irritation
In homes, a sinister apparatus a sleep,
that nooses when you pick it up.
If the ghost cries, they carry it
to their lips and son the it to sleep.....
and everyone’s Pain has a different smell.
At night, when all the colours die,
they hide in pairs
and read about themselves

in colour, with their eyelids shut. (Raine, CP, ll.1-19: 2000)

These deviant linguistic expressions perceptibly leave an alienating/estranging effect on the reader through their rhetorical techniques. They perform a poetic function that emerges from the process of combining selected linguistic expressions on the principle of equivalence. In this poem, he pioneered a new approach to storytelling in poetry.

As a result, being a Martian disrupts the “film of familiarity” that renders things “unfamiliar,” enabling us to perceive them as they really are. When, for example, Raine presents his chosen characters in a way that makes them look like aliens, it gives them an illustration-like aspect. “A Martian” is the best example of the “defamiliarisation process” outlined by Shklovsky (Forceville, C., 1985). The defamiliarised narratology is perceived from the viewpoint of a Martian experiencing Earth for the first time. The signification is unambiguous, and it is now evident that Raine is alluding to the meteorological phenomenon of fog. The term “clouds” is employed. The accurate interpretation can be obtained by identifying contextual cues within the adjacent text. Raine’s statement “rain is when the earth is television” suggests that there is a visual similarity between precipitation and the display of snow on a television screen. The aforementioned simile pertaining to rain is highly effective in conveying the notion that precipitation is falling upon the television. The poet employs a distinctive approach in delineating various entities, deconstructing each item into unidentifiable components and drawing comparisons to analogous objects.

The poem is set in a stereotypically Martian environment, yet the speaker is doubtful and pretentious. Thus, the persona experimented with a new form of narrative poetry as manifested in the combination of the words “mist”, “sky”, and “tired” form the opening line. The recognition of these selective and combinatory relationships is made difficult to the reader; the adjective “tired” is sequentially positioned with the words “Mist” and “sky” to present a metaphorical meaning in this deviant linguistic expression. This expression forms a metrical structure beside its linguistic one through its poetic function. The ordinary household items are presented in an unusual or defamiliarised context. It is also sensed in the combination of the words “world”, “dim”, and “bookish” that have a metaphorical meaning as books become birds, fog becomes a spacecraft, the telephone becomes a ghost, and a vehicle becomes a chamber with the door closed from the inside all of them are examples of defamiliarisation. Nonetheless, the conceivable conflict between the “tenor and vehicle” scarcely comes to fruition due to two factors. Initially, Raine predominantly draws comparisons between tangible, physical entities by means of other tangible, physical entities. Secondly, it is noteworthy that in the majority of instances, the basis for comparison is limited to a solitary component, namely, the visual resemblance (Forceville, 1985). Therefore, Raine successfully forces the reader to examine commonplace items from a Martian perspective and to allure to attract his narrative technique. Domestic items are shown in a disorienting or alienating process of perception. Defamiliarisation is the most conspicuous of numerous functional methods that appear throughout Raine’s seventeen-stanza poem. A Martian’s “alien” perspective on Earth and human activity is delivered via Raine’s use of alienation.

Other deviant linguistic expressions have three aspects of deviation: lexical deviation, syntactic, and semantic one. These three features, exemplified by Raine’s “An Attempt At Jealousy,” are defined by the deviance from standard language usage that is familiar to both the author and the reader. They disrupt the common features of the ordinary

language of the poem through the use of unfamiliar vocabularies, repetition, and reversal of sentence elements:

Simpler, I bet. Just one stroke
of his quivering oar and the skin
of the Thames goes into a spin.
When you hear the moan of the rowlocks,
do you urge him on like a cox?
Tell me is he bright to find
that memo-pad you call a mind?
Imagine your life with a beak”-
Week after week after week
like homework or detention;
all that standing to attention.....
will find school fees are overpriced. (Raine, CP, ll.1-44)

The first five poetic lines explicate three unfamiliar phrases: quivering oar, skin of the Thames, and moan of the rowlocks? They display a sequence of phrases that are not regularly used in the ordinary language. Their irregular sequence acts as a metrical structure that has a poetic function. The structurally deviant linguistic expressions are perceptually indicated in the second group of poetic lines: the fifth, sixth, seventh and eighth line. The selected vocabularies of “Cox” and “beak” are placed in a sequence of a linguistic expression on the principle of the whole and the part. They perform a poetic function through this synecdochic figure of speech. As for the rest of the lines, they implicate a sense deviation of the logical order of their linguist expressions. These expressions lack the logical unity of clauses of the ordinary language of the poem. Their illogical order adds an extra structure over their linguistic one; it adds a metrical structure that signifies the illogicality or meaninglessness of the speaker’s thought. This structure is resonant with the speaker’s meaningless reality. It metrically represents his reality.

On the other hand, the deviant linguistic expressions in “Heaven on Earth” are characterised by their unfamiliar features. They metrically combine selected vocabularies to create a sequence of poetic lines that represent two contrastive realms in one space: the outer space and the earthy space. The heavenly and the terrestrial have switched places. These contrastively-structured poetic lines semantically refer to an alienated /estranged world. Besides, their unconventional linguistic organisation poetically refers to a world of fantasy, not reality.

Now that it is night
you fetch the wash
from outer space.

From the frozen garden.
Filmed like a kidney,
with a ghost in your mouth
[...]
as if the world
was teething.

(Raine, CP, ll. 1-18)

The poetic lines in this poem are contrastively-structured in the sequence of their linguistic organisation. Raine frequently employs decoratively spatial elements, though contrasted, which staged vignettes of action that allow him to convey a strong point or incorporate an intriguing detail without drawing gratuitous attention to either. Diversity of everyday life on Earth is quite astounding. This sequence is distinctive for the joining of certain words that are disconnected in their sense like “wash”, “space,” “garden,” “kidney,” “ghost,” “mouth” and “teething.” The poet draws parallels between manufactured objects and organisms. They are textually connected on the metric level to perform a poetic function. These semantically disconnected words represent the speaker’s disconnected or distracted thoughts. These thoughts represent the speaker’s dispersed reality/world. Thus, one of the poem’s central ideas is a stark paradox built on the previously mentioned contradictions. It is the manifestations of an ongoing effort to meet the world head-on, unarmed by the protection of preconceived notions, cliches, and tropes.

As for foregrounding, it is explicitly indicated in the sequence of certain words on the levels of words and clauses in Raine’s poems. This sequence of words helps to shape the textual feature of the poems: cohesive features. These words are contextually cohesive. Their cohesive relationships construct a metrical structure that holds an esthetic function in the poems. Yet, their contextual cohesion impresses the reader with an “estranged” sensation of language. The unfamiliar sequenced words and clauses act a poetic function as well.

Model T is a room with the lock inside
a key is turned to free the world....
with sounds. And yet, they wake it up
deliberately, by tickling with a finger.

(Raine, CP, ll.13-4, 23-4)

Raine engages in the practise of deconstruction and reevaluation of objects in her depictions. An additional noteworthy illustration of this phenomenon can be observed in the manner in which the poet portrays an automobile. The contextually cohesive words “lock,” “key,” “turned,” “tickling,” and “finger” construct the metrical structure of the poem. These linguistic expressions perform an esthetic function that distinguishes their metrical structure. This function configures a poetic language in these expressions. Besides, the expressions organise the textual form of the poem through violating the conventional norms of the ordinary language. Their irregular sequence poetically refers to an irregular reality or a fantastic one where the whole world is locked in a room and the imaginary creature (the ghost) is tickled with “a finger.” It refers to an unreal world.

Foregrounding in “An Attempt At Jealousy” is characterised by the placement of words and sound devices. They are harmoniously structured to impart in the reader the sensation of their profound meaning and intensity. These harmoniously-placed words and alliteratively-arranged ones express a poetic structure with a musical effect on the reader. This poem will guide you through a wide variety of topics from an assortment of intriguing approaches. In the first stanza, the three words “stroke,” “oar,” and “oarsman” are harmoniously put to represent the motion of life through their sensational effects. Through his narrative style, Raine allows the reader to see a varieties of action defamiliarised universe. He uses defamiliarisation as an artistic device all through the poem. In another stanza, the contrastively-placed words “leave” and “not come back” emphasise the action

of leaving. In the following lines, Raine challenges the idea of emptiness and remorse by describing how the couple criticizes each other sharply with their tongues yet still loves each other in their hearts. Their unconventional order poetically emphasises the meaning of leaving:

So how is life with your new bloke?
Simpler, I bet. Just one stroke
of his quivering our and the skin[.....]
Speech Days matron tuck-shop, Christ[.....]
and leave, but not come back to me[.....]
I loved you for. Tell me, because
now I feel nothing--except regret.
What is it, love, I need to forget?
(Raine, CP, ll. 1-3,43-44)

In “Heaven on Earth”, foregrounding is implicated in certain alliteratively-organized words in their linguistic structure. This untraditional structure violates the logicity of their sense. The first three lines in the third stanza and the following line express contradiction on the level of language. Their contradictory feature constructs a poetic structure over the linguistic one. Foregrounded linguistic expressions in this poem are also perceptibly sensed in the fifth stanza. In this stanza, the words are alliteratively arranged in their linguistic structure to signify the action of watering “the grass”? Their alliterative arrangement configures a poetic language. This language refers to a poeticized event through the alliterative words of the poetic lines:

and everything you hold,
two floating shirts,
towels, tablecloth, a sheet”

Ignores the law of gravity....

as we stopped by the spring,
watching the water...
well-up in the grasses (Raine, CP, ll. 7-10, 13-5)

Antithesis in Raine’s three poems is implied in the linguistic expressions which implicate contrasting ideas. These contrastive linguistic expressions are shaped by opposite meanings. This use of opposite meanings forms a poetic language in the linguistic expressions on the sentence level. It disrupts the conventional norms of ordinary language and communicates the intended meaning.

In the first poem, the idea of suffering is implicitly shaped by antithetical sentences. The two opposite words “young” and “Adults” textually join the sentences on one-hand and opposite words “openly” and “room” on the other. Their opposite meanings imply two different attitudes to the two groups of “the young” and “Adults” on the poetic level: suffering outdoor and punishment indoor. They signify the idea of these sufferings:

Only the young are allowed to suffer
openly-Adults go to a punishment room
with water but nothing to eat. (Raine, CP, ll. 25-7)

As for Raine's second antithesis in his second poem "An Attempt At Jealousy," it is explicitly sensed in the use of the two contradictory phrases "in-tray" and "out-tray." These two contradictory phrases imply two opposite meanings in the rhetorical perspective: internal thought and external one. They represent two paradoxical states of the mind: the thoughtful state and the thoughtless one.

Tell me, is he bright enough to find
that memo-pad you call a mind?
Or has he contrived to bring you out-
given you an in-tray and an out? (Raine, CP, ll. 9-12)

Raine's third poems "Heaven on Earth" expresses antithesis in its title and last stanza. The two linguistic expressions demonstrate two opposite meanings, which imply two contrastive ideas: world of heaven and world of earth. The use of the antithetical terms of "heaven" and "earth" communicates the theme of a contradictory reality in which the heavenly terms like "ghost" and "heaven" are placed with the earth ones like "gravity" and "earth." They are arranged in a sequence whose linguistic structure of the selected paradoxical terms performs a poetic function through the opposite meanings of the terms. Furthermore, they add an extra structure a metrical one that has a further meaning: the contradiction of life. This unconventional structure of the ordinary language of the poem creates a new sensation of the linguistic expressions of the poetic lines: "It was heaven on earth\and it was only the morning." (Raine, CP, ll. 19-20)

Conclusion

Defamiliarisation is a technique that disrupts the conventional norms/rules of a literary discourse or text. It forms the quality of literariness, which is conceived as an essence to literature. It is the distinctive element of literature. It makes its alienating/estrangement effect on the reader through its devices: deviation, foregrounding and antithesis.

Raine broke with the traditional rules of the ordinary language in his poems on one hand and experimented new structures on the other. Through his use of narrative defamiliarisation, Raine was able to attract a sizable following to his poems. Besides, these poems achieve an alienating effect on the reader through their unfamiliar language to maintain the poetic and aesthetic functions. They impart the literariness of the poetic text through this unconventional language that communicates the hidden meanings lurking in the linguistic expressions of the poetic lines. These hidden meanings implicitly point to the themes of the poems. Linguistically, Raine presented the unique framework of the text and the violation of the grammatical rules of the linguistic expressions is the most significant element in his writing.

From a poetic standpoint, the poet frequently employs the transference of meaning that occurs when saying something unexpected or in opposition to what he intended to convey, such as metaphorical and metonymical figures of speech. The disruption of the grammatical rules, the transference, and the opposition of the meanings of the linguistic expressions of ordinary language of the poem construct most of the metrical structures of the poetic lines. Conclusively, the three devices of deviation, foregrounding, and antithesis

act their poetic, and aesthetic functions through their metrical structures that have extra (intended) meanings levels of language.

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