

A STUDY OF BINARY OPPOSITIONS IN FOROUGH FARROKHZAD'S WORKS

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ABSTRACT: Contradictions are in three parts: vocabulary, word, and meaning. We first began to explain structuralism, then we examined the dichotomy and its variants. With the advent of structuralism in recent decades, new scientific tools have emerged in terms of text analysis and a better understanding of literary texts. One of these scientific instruments is the analysis of literary text from the point of view of Binary oppositions. Unlike other articles Types of confrontation (complementary, double-sided, etc.) are also mentioned. Oppositions such as death, life and birth, aging and youth, joy and sorrow, cold and warm, etc., which have doubled the beauty of poetry Forough. The most important point that can be found in this article is the use of There is a lot of Binary counterpart in this court. This research is analytical and in a library way

KEYWORDS: Forough Farrokhzad, structuralism, Binary oppositions, linguistics

INTRODUCTION

Defining structuralism is difficult because of the many facets of this doctrine and the lack of common similarity between them. Piage believes that the most important characteristic of structures is the totality and Oppositions between structures and sets (PIAGE, 2005). As most linguists believe, structuralism is based on Binary opposition thinking. According to Jonathan Caller, "Binary oppositions, the linguistic paradigm ... led structuralists to think in content of two-sided terms so they pursue functional Oppositions in each of their research subjects." (CULLER, 2002).

The root of linguistic structuralism dates back to the 19th century. Linguistics was considered early on in Ferdinand Daussor's ideas, thereby exploring the relationship between exquisite and articulate rhymes and new linguistic findings in structuralism. In this process, form constructors first examine the form and explanation of the literary type of work and analyze the poetic message and its meaning. In fact, structuralism is about finding unity in plurality, which in texts or conversations often yields two or three texts. Shamisa says: "Structural criticism is usually limited to the discovery of structure and does not seek to justify or interpret construction." (JACOBSON, 1958). Constructivism gradually raised the issue of duplicate constructions, which was done to eliminate ambiguity. Radosaur's point is that he emphasized these differences, such as the hero / anti-hero distinction, and so on. In structuralism, the most basic concept is binary logic or binary opposition. To the constructivists, this foundation is basically human thinking. Bad / good, ugly / beautiful and ... that can be seen in nature (night / day ...), in social systems, and so on.

These oppositions in nature (night / day, etc.) continue the human generation. The structuralists of language have identified human cognition and communication as essential motives for binary oppositions.

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Jacobson considers the origins of this opposition on the child's first linguistic action (JACOBSON, 1958).

Binary opposition

The term binary opposition is an English term which refers to the stars that are next to each other. The first phonologist Nikolai Trotsky (1890-1938) then Ferdinand Saussure (1857-1913) used it in his theories of language / speech, sign / modulus and the axis of synonymy and succession (HARLAND, 2006).

According to Saussure, each sign is recognized simply because of its difference with another (FAROKHZAD, 2003). In structuralist analysis he places the principle of binary opposition as nature, culture, death, life. Roland Barthes (1929-1980) considers the basis of semiotics based on dual contradictions. Jacobson also considers the metaphorical and metaphorical opposition to be the main factor in transmitting the language of poetry. Strauss believed that because our ancestors did not have enough knowledge, they would turn to bad / good, and so on. Strauss showed that apart from the similarity of contradiction, they also cause the relations of the components. With the breakdown of the text's apparent structure, another structure begins in the mind. Maqdadi says: If a poet like John Milton at the beginning of the long poem of Paradise Lost says in his own language that he has composed this poem ... a wise critic can break the hierarchy of right / wrong and good / evil structure to transform. (Dr. Maghdadi, Journal of Contemporary Literature, Issue 4) Derrida seems to have always been bipolar in Western thought: bad / good, being / not, one leading to another. One of these oppositions is the sublime speech-to-text from Plato's point of view, which in opposition to Derrida prefers writing to speech. And there is the intermingling of the two. Like the same obsession in Persian literature that involves both near and near meanings and the presence of both. And the preference for one of the two poles of the two opposing poles is invariant. Like the confrontation between God and Satan in the old ages and the emergence of new opposition today. Some of these conflicts are not active today, such as night and day or father and son in Hamlet, or lover and rival in the Persian sonnet.

Phonological oppositions

"The phonemes of each language are opposite with each other, which arises through the substitution of the morphemes and words," says Mashkouh al-Dini. Based on this, the comparison of each pair of phonemes is considered not only on the basis of the characteristics that they have in common, but also on the basis of the characteristics in which they differ.

Opposition types

From the linguists' point of view, the types of oppositions are as following:

Asymmetric opposition: good / bad, healthy / ill, one of the unknown parties used to refer to their mutual pair.

Undefined Opposition: Dead / Alive that does not form two poles of a continuum. Including:

1) Complementary opposition that logically only confirms the possibility of investigating one of the reciprocal words and is not in the intermediate state (LINES, 2012). "Mutual opposition, which is the occurrence of one of the opposite words is along with the occurrence of another, such as husband / wife.

3) Directional opposition: north / south, up / down. Like all kinds of temperatures: boiling / hot / hot and etc.

Like the types of rank: Colonel / Major and etc.

Like time periods: months of the year.

Multidimensional oppositions, also called contradiction. For example, the opposition between rams, ewes, lambs, beside sex, also age does matter. There are arguments, such as male/female, single/married and etc, that the negation of one proofs another. Some gradable antagonistic words are characterized by binary pairs. Such as reliable/unreliable words that can be graded by more and less words which rejecting one, is accepting another (PALMER, 2004).

Classification of oppositions from the Safavi perspective

Safavi categories oppositions into 9 types:

«Gradual / Complementary / Mutual / Directional / Linear / Intermediate / Vocabulary / Implicit / Analogous

In gradual opposition, they are graded by their attributes and are graded by quality. Cold / warm, large / small.

Complementary opposition: Negation of one proofs another, like on / off.

In mutual opposition there is a mutual relationship between members of the pair, buying / selling. This name is chosen after Palmer." (SAFAVI, 2004).

Directional opposition in which we see a movement towards the audience or the speaker, such as going / coming.

Linear opposition like north / south » (SAFAVI, 2004).

Interpersonal opposition: that is closely related to linear opposition. In addition to the physical location of objects in space, family relationships can also be discussed like Cousin. In savavi's point of view Linear and Interpersonal opposites matters when we are dealing with a set of words." (BRANTZ, 2005).

Analogous opposition as Learer puts it, such as the excellent / very good / good / bad / very bad / awful that there is maximum opposition between the first and the last one.

Oppositions that is constructed with the negative syllables such as not, without.

Implicit oppositions such as: path / well which is because of the implicit image of the two words. There is no uniform classification in all sources as we have seen above. Except for Lipka, which provided a fairly accurate graph of the lenses. In Persian, Safavi is the only one who has briefly and usefully explored the issue of binary oppositions in one article. From another perspective, the binary opposition can be divided into non-lexical and lexical binary groups:

Not negative prefix "نا": Good/ Not Good. (مناسب/ نامناسب)

Without negative prefix "بی": Funny / tasteless. (با مزه/ بی مزه)

Non-volatile negative prefix "غیر": voluntary / involuntary. (ارادی/ غیر ارادی)

No Negative prefix "ن" : to be /not to be. (بودن/ نبودن).

On the other hand, the surface can be removed from the cruise classification and the degree can be added to the one-dimensional row opposition.

"Words of Gen., Colonel, Captain, Lieutenant, Rank.

Saturday, Sunday, Monday, in terms of time.

April, May ... in terms of time.

In opposition, all vocabulary members are graded and continuous, expressing theirself in form of Adjective. "

In rank opposition, we deal with words like words that are different in a sense and are in a row.

"The rank is not continus like gradual or rate, such as: One: Two: Three: Four: ..." (LINES, 2012).

Binary opposition and deconstruct

In new doctorins such as feminist criticism, post-structuralism, post-colonialism, the relations of dual opposites such as man / woman, civilized / primitive, white / black are discussed which include the superiority of one over the other. And included the superiority of writing over speech. Emotions and the use of conflicting words in the language give rise to deep new meanings. "In semantics, the term" intentional "is used instead of antithetical, because antithesis is merely a form of antithesis." (SAFAVI, 2004).

"Constructivist beliefs in dealing with historical, social and psychological issues undermine the value of art, and these aspects must be marginalized." (IMAMI, 2003). "Study the construction of the deep in relation to the construction. The structure consists of vocabulary, phrases, images and rhetorical elements and is deeply embedded in the concept of poetry (IMAMI, 2003).

According to the definitions offered, it encompasses all aspects of human life, both in terms of meaning and in terms of constructing vocabulary derivatives, positively or negatively, or adding opposite prefixes.

History of research

On the subject of structuralism and dual oppositions there are also books such as "An Introduction to Structuralism in Literature" by Farzaneh Taheri, a translation of Robert Scholes's work, which explores and interprets structuralism and its application in literary studies. He has discussed structuralism and semiotics and the two axes of co-existence and succession. The book "The Structure and Interpretation of the Text" by Babak Ahmadi examines the history of dual oppositions. Mohammad Abdi Nia. "Exploring Dual Conflicts in the Novel of Kiss on God" by Ali Bagher Taherinia. "Dual Conflicts in Ahmad Reza Ahmadi's Poetry" by Yahya Taleban. Maryam Sharif Nasab has also discussed the subject of death and life in Shams in the article "Siri Road Anecdote".

Discussion

Forough, during his lifetime, and even among his family and friends, had a lot of opposition. Genetics, family, and the environment have had a great impact on Forough. The tangible pain of his poetry is the result of his restless spirit. "His first period was with the middle and bourgeois family seeking freedom," says Brahani. He later internalizes Forough's freedom and speaks in his poems about the sins society has imposed on him. And for the sake of real freedom, he seeks out an independent field of poetry for himself. He seeks hope and freedom" (BRAHANI,1992).

She is passionate about her community and is looking to move to the sun. Her pain is the pain of society and women. The pain of having no suppressed love in his personal life and being away from his child, the fear of death and remembrance, the nature and the law of the earth are the poems of his poetry. We will now mention the types of oppositions in the Forough Divan.

Hope and Frustration (Complementary Opposition)

She writes a new poem and praises the woman, explaining the issues of family life, her husband and her children. She understood the sadness of the women of society and reflected them in her poems, but there is always little hope in the midst of her despair. He sees his community, his family and his wife and seeks out color and hope. After the defeat in the love

and disbelief that had taken root in him, all the sadness of the misery and the anxiety of the talk and parting. He is always looking for hope and help to help him. Farouk can be seen in his poetry because of his study of the Torah and his attention to cinematic matters and going to the lepers of the houses of Tabriz and Mashhad.

"I have leaned on the dark door / the pressed forehead of my pain / Hoping for it in the open / My thin, cold fingers" (FAROKHZAD, 2003). Happiness and happiness are also in binary opposition. "I am strangely looking for this happiness / I am addicted to my despair" (SAFAVI, 2004).

"A lonely prisoner who escapes from everybody, I do not listen to friends and acquaintances, except to the words of his sickly heart.

The darkness and the sunshine and the day of the sun and the night (complementary opposition)

The opposition of darkness and light reflects the opposition of his troubled thoughts. "The House of Darkness and the Sunshine" (FAROKHZAD, 2003).

His poetry is a poem of darkness and pain. He expresses deprivations and evils in new ways and in new images.

"I have everlasting darkness and ruin / In the bright sun of hope" (FAROKHZAD, 2001), "The Scourge of Love and the Pain of Duty" (FAROKHZAD, 2003) "The Root of Haman in the Darkness of the Fruits of Light" (FAROKHZAD, 2001).

The sun and the night are also the implicit and semantic oppositions found in Forough's poems and the darkness fades into the presence of Forough, as he makes his wine drunk and falls asleep. We / How the water drops drops / Our blacksmiths look at you / Sleep on your hot lips / Sleep out of the wine / Look at the cradles of my poem / Look / You are blown away and the sun »

Dr. Sirous Shamisa writes in "A Look at Forough Farrokhzad": "In many fields, Forough shared his private experiences in love, failure, life and so on as public experiences and hence not only in time but also in time. For hundreds of years others will always live with his poetry. " (SHEMISA, 1998).

"The House of Darkness and the Image of the Sun / The House of Loneliness and Doubt" (FAROKHZAD, 2003).

"I do not see in the dark sky / The light of the bright dawn of waking" (FAROKHZAD, 2001).

"I saw you at sunrise / In the dark of the dusk" (FAROKHZAD, 2001).

"And like the end of the night in the closed city / You've heard the sound of the reed? / From the walls of fear and loneliness to the brick trust of the hostels / And the locksmiths' watches and the glass core of light" (FAROKHZAD, 1998).

"Then the sun cooled / And blessings fell from the ground" (FAROKHZAD, 2003).

Birth and death (complementary opposition)

Birth and death are also at odds. The course is a period of darkness and sadness as if the sadness and despair of community and life and his wife and children are plotted in both his presence and then in his poetry. Happily, he sees death as the end of it all, and he thinks resistance to it is in vain. In the "Other Birth" series, he confronts death in the face of seeing and being one of the branches of being alive. "You're right / I've never dared to look in the mirror after that / I am so dead that nothing can prove my death anymore " (FAROKHZAD, 1998).

Death and the world are presumed to be like a sad little fairy who is resumed with a kiss. She looks at the death of life, which observes the afterlife again. Where, at the end of her poetic journey, is the image of her sad little fairy beach, who caresses her heart in a stick of straw and dies at night by a kiss and is born at dawn by a kiss. / I know that he dwells in the ocean / He sings his heart in a stick of straw / Slowly quiet / Sad little fairy / Who dies at night from a kiss / And will be born at dawn" (FAROKHZAD, 2003).

"Forough interprets love and death from his feminine look and feel as one coin and experiences it at the same time, and yet that inaccessible love seeks that destructive and destructive hope of life (BEHFAR, 2002).

He sometimes thinks of death in a positive, sometimes negative, and sometimes indifferent sense, which again has profound semantic contradictions, for example in the paragraph following his death, he is persuasive and positive.

"I am tired of my tree trunks / Breathing in the air / The bird that was dead reminded me to remember the flight / In the land of the tall / The metrics / Have always traveled on orbit zero") Farrokhzad, 1382346: Tree and short stature, dead bird and flight are also the implicit and semantic contradictions seen in this paragraph.

"After you we went to the cemeteries / And death was breathing under the grandmother's tent" (FAROKHZAD, 2003) And a dead one at the end / Grab the phosphorus roots "(FAROKHZAD, 2001).

He even likens his beloved to death: "My beloved / With that shameful naked body / On his strong legs / Because he stood dead" (FAROKHZAD, 2001).

He speaks of the despair and strife surrounding his death, and welcomes it with a romantic approach. His view of death is either desperate or a criticism of individual life. She is less satisfied with life and more fond of the past. The beautiful and sad poem "Earth Verses" conceives the painful and terrifying future of human society. In this society, the sun is dead and everything is dark, cold and soulless. A completely upside down world where one cannot distinguish between saints and saints. Intellectuals are engulfed in the swamp of alcohol, and ordinary people have suffered misery, darkness, corruption and crime. In a sense, this poem can be called the geography of decline. Because in this poem everything tends to decline. The sun, the vegetables, the bread, the love, the faith (BRAHANI, 1371).

Love and Hate (gradual opposition)

"Lucky because we love / miss because love is cursed" (FAROKHZAD, 2003) He contradicts love as he considers love. "Love and desire and hate and pain" (FAROKHZAD, 2001).

In his rebellion he states that the two components of being one against another, that is, man who has no authority and is not an authoritative agent, and the devil an authoritative agent (AJAND, 1984).

Happiness and sorrow (gradual opposition)

The opposition of happiness and sadness is also evident in this paragraph, which again considers sadness more than happiness as a coastal one (PALMER, 2004).

"I ask you: / Is darkness a pain or a joy?" (FAROKHZAD, 2003).

We rejoice over the grief"(FAROKHZAD, 2001).

We have a joyful tail to grieve / This silent night and these songs "(FAROKHZAD, 2001).

"I rejoice in your imagination" (FAROKHZAD, 2001).

"His poems are either hymns of unity and unity drawn with keen imagination or hymns of separation and vengeance." (REZAEI, 2003).

Cold and heat (gradual opposition)

The opposition between cold, the heat, the lies and the suras of the apostles also causes destruction: "I am cold / I am cold and as if I will never be warm" (FAROKHZAD, 2003).

"Cold Tears to Break / Grammy Warm .." (FAROKHZAD, 2001).

Forough's poetry, despite the frustration and anger overflowing with a sense of creative life, is all about being good, gentle, beautiful, and romantic, along with all the darker senses of the day. As if looking for beautiful air and beautiful memories and gentle baby laughs. She is always sad about why no one thinks of love and beauty. She seeks out love for faith and sings romances in her latest demon, "Another Birth".

Prayers and Hell and Sin (gradual opposition)

"Forough, who in the closed world of the first period, until the enormous and frightening night of his second poetry, did not stop a moment from searching for forensics, windows, and stars, began searching through the window of alternate moments that could be dotted. He knew her to be safe and to be created. The bright spots on her gradual path of thought and consciousness shine beyond the reach of perception and make her individuality more ".

He speaks of his mother, who is always praying, in the poem "I Burn for the Garden" and confronts hell and hell and sin. "/ The flood is widespread / On the threshold of hell / The mother is always at the bottom Something / Looking for a sinful footsteps / Thinking that the garden has blasphemed a sin / Infected / Mother praying all day / Mother is a natural sinner "(FAROKHZAD, 2003).

"Horror did not cast a shadow on my heart / I did not promise the people of Hell / or shorten the path of Hell / or a new paradise in this world" (FAROKHZAD, 2001).

"Heaven, Hoor, and the Water of Kosar Thou / Thou Shalt Make Me a House in Hell" (FAROKHZAD, 2003).

Cold Rosemary and Green Garden (Implicit Semantic opposition)

The cold, blooming rosemary can also be opposite with a lush garden that can be cut from its branches.

"Everyone knows / That you and I saw that cold, gloomy window / garden" (FAROKHZAD, 2001).

Stop and Seek (Directional opposition) Consistent and Vertical (Linear opposition)

He seeks emancipation and avoids stopping. He wants to seek and fly, and staying in one place and breathing the air there annoys his soul. In his view, everything is flowing everywhere. Latitude, width, horizon and perpendicular are dissolved and they all unite. To reach the truth one must move. It is a vertical movement to the sky and light and crossing all the narrow and narrow paths of life.

"Why Stop Why? / Birds Going Blue / Vertical Horizon" (FAROKHZAD, 2003).

The smallest particles in the ocean (implicit semantic opposition)

The smallest particles against the ocean and the mountains lead to the sun and the heat. Was born " (FAROKHZAD, 2001).

"Forough because of her feminine sex, she expresses her tender love and feminine feelings in her poems. "A woman should pay attention to things that might not be of interest to

a man because of her physical condition, her sense of spirit, and give a feminine view of things that are different from men's." (YAZDANI, 1999).

The beginning and the end of love (implicit semantic opposition)

From the point of view of love, the beginning and end of love cannot be predicted. He only thinks about love and its quality is important to him, not the length of time he loves. "Yes it is the beginning of love / Although the end of the path is invisible / I do not think of the end of the other / That love is beautiful" (FAROKHZAD, 2003).

Fear and Confidence (Gradual opposition)

The opposition of fear and trust can also be found in the poem by Forough, in which he greets all the beings who are in distress and gives his forgiveness easily to others. Ha ... Hello fish / Hi reds, greens, golden / Tell me whether in that crystal room / That is cold like a dead pupil's eye / And like closed city nightlife / You have heard the sound of straw / Which comes from the walls of fear and loneliness fairies / To the brick trust of hostels / And the locksmiths of clocks / And the glass core of light? "(FAROKHZAD, 2003).

"I long for fear and hope of my love / eternal peace" (FAROKHZAD, 2001).

Watering thirsty

The thirst for water and I am the one in this section of his poem, the diatribe and the supper, is also Hamdraj's "I was thirsty again, thirsty, watered again" (FAROKHZAD, 2001).

Joiner and Avery (complementary opposition)

Forough, who is gaining experience because he does not have the necessary maturity, exaggerates the phenomena and issues of life and leaves the field very easily. 30) Their devotions and affiliations " (FAROKHZAD,2001).

In the book, Forough Farokhzad, with a brief overview of his work, introduces the wall and rebellion books between two stages of his life. Forough's poetry has two distinct faces that are both real and authentic to him: individual and genuine. Private and human and global figures and these two different figures are the diagrams of evolution in his poetry. "Moving and evolving in poetry as the greatest attribute of Forough's poetry throughout his life and discovering new worlds with new dimensions is something that Forough cannot separate himself from, and is in fact the next to appear in other dimensions of Forough's poetry. And his poetry has brought him to the desired perfection.

Forough's glance at the closed society of lepers is not separated from his worldview and intellectual insight into life from his tendency to the concept of "deterioration" and "ruin" that are central to his poetry. The sound of Forough's voice in the Black House is clearly heard in the long poem "Earthly Verses" that Forough wrote in 1345 (MORADI KUCHI, 2000).

Sun cooling, Grass drying, Sea drying (Contradiction)

In the poem "Ground Verses", which is full of dual contradictions, the cold of the sun, the drying of the grass, the drying of the sea, the rejection of the dead by the soil, the sun's death expressly expresses the depth of despair and despair of nature. " Then / the sun was cold / And the blessings of the land / And the greens dried up in the desert / And the fishes dried up in the seas / And the soil of her dead / She refused so ... / Released in the dark / The sun was dead » (FAROKHZAD, 2003).

Kissing and rope knitting (contradiction)

In the poem below, kissing and rope weaving is the type of implicit contradiction, "that kisses you as they kiss / In your mind the rope weaves you" (FAROKHZAD, 2001).

Humble ladder height (contradiction)

"It comes in the wind / The lonely crows, the loneliness / In the bored old gardens / And the ladder has a meager height" (FAROKHZAD, 2001).

The longevity of the crow and its aging and the lower ladder height are also among the compounds that imply implicit opposition.

"Forough, but, the child lived all his life. The same malevolent Assi who grew up in his mother's thirties at the age of thirty, laughing and filling the house with passion. He suddenly went into his locker and locked the doors. We see this dichotomy in Forough's poetry, a poem that captures moments of passion and passion, and a poem full of life force that suddenly sinks into the dark and cold. "The passion of death and love is scattered throughout all of his poems. The sense of decline in Forough's poetry arises from this opposition. Forough's poetry is individual-social." (TEHRANI,1997).

According to Behrouz Jalali Forough, like a skilled painter, he portrays ugliness and beauty in his poetry. The blaze is a dark verse, and at the same time it is a blaze that faces the tree, water and mirrors. You and I are and are not at birth. I am captivated at another birth and you are awaiting the birth of captivity. This is my verse on the one hand and dark on the other. I turn to you in order to escape the dark verse. Forough's sincerity and arrogance have made his physical aspects and descriptions shameful at first sight, but it is not so and he not only cares about the soul but also the soul and looks at it with true love. Love that chews from within. His love has fallen into disrepair. He loves all the particles of the earth and the universe and gives up the despicable, trying and desperate look around him. "It's the beginning of love / though I don't think of it anymore / that love is beautiful (FAROKHZAD, 2001).

Liberation and imprisonment (complementary opposition)

"If You Put My Life In Prison / Release It, I'll Get This One Now" (FAROKHZAD, 2003).

Spring and Black and Dry Branches (Supplementary opposition)

"What will my misguided heart do / with the spring that comes by the way
With the need to dye / in the tone of dry and black branches" (Farokhzad, 2001). Spring and the opposition between dry and black branches ("Horror did not cast a shadow on my heart / I did not promise the Assyrians / or shorten the path to hell / or a new paradise was born in this world" (Farokhzad, 2001) Paradise and Hell

The poet lives in an unhealthy society, one that is hostile, pretentious, mistrustful, absurd, absurd, vulgar, lies and cowardice. "When the Sky Blows False / How else to believe in the suras of the apostles Bring it (Farokhzad, 2003).

"If we read in the poem " My heart burns for the garden, " which expresses social humor, we find that this poem crystallizes into the psychological, moral, and behavioral contradictions of family members. One is traditional and the other modern, but Forough is alien to these two women." (TEHRANI,1997).

Dr. Sirous Shamisa writes in "A Look at Forough Farrokhzad": "In many fields, Forough shared his private experiences in love, failure, life and so on as public experiences and hence not only in time but also in time. For hundreds of years others will always live with his poetry." (SHEMISA, 1998).

"The House of Darkness and the Image of the Sun / The House of Loneliness and Doubt" (FAROKHZAD, 2003).

"The Relationship Lights Are Dark / No One Will Introduce Me to the Sun" (FAROKHZAD, 2003).

Vocabulary opposition with negative prefix

The opposition between the phobic and fearful verbs in the following paragraph considers himself capable of reaching light, water, and mirrors.)

"Remember that dreamless sleep / Remember the death in the swamp" "Batobikrarobi u brazen" (FAROKHZAD, 2001).

Forough is in question. Questions about death, fate, sin, life, and so forth, which complain about God creating a world full of sin and sin.

Drunk or sober (cuplimetry opposition)

"I was burning candles in my backyard until the morning / I was drunk on things"

Water and fire (gradual opposition)

"I saw my volumes of fire / slowly melted / and poured, poured, poured" (FAROKHZAD, 2003).

God, Faith and Zerah and Knee (Linear opposition)

"One can kneel one's life / Throw in a cold leg / One can see God in the unknown tomb / One can believe with a small coin" God, faith and kneeling and kneeling.

Alien and familiar (gradual confrontation)

"Oh the stranger with my shirt / Brunette acquaintance of my body"

Sunrise and sunset (gradual confrontation)

Oh the sunrise / sunshine of the southern lands

Silent (silent) and singing (mutual confrontation)

The Shout of Freedom / In the Song of Naghma Khavan / (FAROKHZAD, 2003).

"Until My Heart Can Cry" (Farokhzad, 2001)

Bitter and sweet) Gradual confrontation)

"My death will come someday / One of these bitter and sweet days" (FAROKHZAD, 2001).

Today and yesterday (time opposition)

Day of absurdity like the other day / shadow of today, yesterday » (FAROKHZAD, 2001).

Reading and driving (directional opposition)

"Re-read, Randy / Reopen the Throne" (FAROKHZAD, 2001).

Crazy & Wise (Supplementary Opposition)

"Then do not hesitate to believe that I have become wise"(FAROKHZAD, 2001).

Empty and full (gradual opposition)

"Empty and silent solitude for me / You are full of memory, O man" (FAROKHZAD, 2001).
"As if they were being ridiculed by bad thinkers" (FAROKHZAD, 2003).

Persecution and loyalty (gradual opposition)

"God damn me if I persecute lovers except persecution / saddle persecutions and persecutions" (FAROKHZAD, 2001).

"In recent works, Forough's thought comes out of that childlike state. It reaches a intellectual development. It is in intellectual development that Forog no longer seeks whim. He pursues life in the true sense. Love is a innocence for him." (TORABI, 1996: 217) "Forough Farrokhzad's poetry is a pure romantic sensibility that sometimes sheds a philosophical light on that sensitivity of the beam and brings it to the perfection of a worldview of love philosophy and then disappears again until The other part of a poem, or in other poems, reappeared somewhere." (BRAHANI, 1992).

Day and night (directional opposition)

"Night to Dawn" (FAROKHZAD, 2003). "Night and Day in My Eyes" (FAROKHZAD, 2001) "A Chorus of Morning Chanting" (FAROKHZAD, 2001)"A Day's Fight" (FAROKHZAD, 2001).

Man, Woman, Child, and Old (Complementary Opposite)

"Tell a proud man to rise up / Where the woman rises to fight you" (MUSHIR SALIMI, 1976: 54)

Man and woman (mutual confrontation).

"A Fewer Sleepy Sad Child / On the Tired and Old Nursery" (FAROKHZAD, 2003).

Sleep and wake up (complementary opposition)

"Those Days Went / Those Dazzling and Astonishing Days / Those Days of Awakening" (FAROKHZAD, 2001).

Two-color Vikreng (complementary opposition)

"I Want These Two Colors and Childish Colors / Tricks" (FAROKHZAD, 2001).

Spring and winter (linear row opposition)

"My death will come someday / In a bright spring from the waves of misty winter rolling away / Or the cry of a cry of passion" (FAROKHZAD, 2001).

Earth and sky (directional opposition)

"How Far Before the Earths / Into This Blue Pavilion of the Heavens"(FAROKHZAD, 2003).
"A Land Repeated in Height / And Aerial Wells" (Farokhzad,2001) "I Don't Know What the Gods Want / To What am I looking for night and day "(FAROKHZAD,2001)" In His sunshine the earth and the sky "(Farokhzad,2001)" After that madness I do not hesitate / believe that I have become wise "(FAROKHZAD,2001).

Crying and laughing (gradual confrontation)

"I have escaped the glare / of wild laughter ..." (FAROKHZAD,2001).

Paradoxical

"As if a hot breeze of hell / wrapped between my bosom"

"Do Not Warm Up / Love the Ice Sun Closed" (FAROKHZAD, 2001).

"Likewise Thy Eyes Shut Down / Blinking the Roads"(FAROKHZAD, 2003).

Conclusion

Considered by the Forough Poetry Court because of the political and social conditions of that day and the ethics of her father and family, her separation eventually led to her delicate and sensitive feminine spirit, and her unmistakable travel and cultural pursuits. And European customs gave it a special sense of blackness and death in its poetry court. The oppositions he uses in his poems are scattered and unorganized. He does not pursue a single subject sometimes in a poetic unit. His world is different from the world of poets and elders. He talks about escaping everything and the impact of his dark life on his poems. Examples of opposite expressions refer to the superficiality and everydayness of some of his poems. He knows no love with condemned hatred in one's society and tries to break the tradition, breaking society's taboos. But the confrontation between Hafiz, Saadi, Rumi, Sanai, and so on has arisen from the transcendent confrontation of their lives. In general, the gradual, complementary, mutual, directional, linear, and lexical oppositions in his poems made the poetry more beautiful.

UM ESTUDO DE OPOSIÇÕES BINÁRIAS NAS OBRAS DE FOROUGH FARROKHZAD

RESUMO: As contradições estão em três partes: vocabulário, palavra e significado. Começamos a explicar o estruturalismo, depois examinamos a dicotomia e suas variantes. Com o advento do estruturalismo nas últimas décadas, surgiram novas ferramentas científicas em termos de análise de texto e uma melhor compreensão dos textos literários. Um desses instrumentos científicos é a análise do texto literário do ponto de vista das oposições binárias. Ao contrário de outros artigos, também são mencionados tipos de confronto (complementar, dupla face etc.). Oposições como a morte, a vida e o nascimento, o envelhecimento e a juventude, a alegria e a tristeza, o frio e o calor, etc., que duplicaram a beleza do precursor da poesia. O ponto mais importante que pode ser encontrado neste artigo é o uso de "Há" muita contraparte binária neste tribunal. Esta pesquisa é analítica e bibliográfica.

Palavras-chave: Faroukhzad, estruturalismo, oposições binárias, linguistic

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