

## A Polyphonic Reading of Asghar Farhadi's *A Separation*: Bakhtinian Study

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### Abstract

*A Separation* film, written and directed by Asghar Farhadi, is a modern and provoking film worth consideration. Asghar Farhadi has always tried to depict conflict ideas and discourses throughout the society, and that's the reason why his movies always penetrate through different social classes and become epidemic; his recent film: *A Separation* is not an exception. In this article we have carefully examined the term “polyphony” and its application in a descriptive-analytical manner throughout the film, while explaining this term according to Bakhtin. We have tried first to answer the question “what are the components or factors of a polyphonic work and how is it embodied or manifested in the film”. Accordingly, in this article, the emphasis is on the components of polyphony, including the structure of conflict components, polyphony among social strata, change in viewpoint, heteroglossia, Intertextuality, etc. These factors are then examined and analyzed in the film. The result of this article is that the polyphonic film, with the tools it provides to the audience, leads them to a new perception of the text.

**Keywords:** Mikhail Bakhtin, Polyphony, A separation, social classes, heteroglossia, intertextuality

## Introduction

In the present article, we will first explain the term Polyphony. In this section we will discuss polyphony from Bakhtin's point of view in comparison to monophony, then with a brief introduction of author and his film we will analyze and exemplify polyphony in his film. While analyzing the components, we will refer to the statements of postmodern researchers who have tried to clarify Bakhtin's theories and ideas.

Polyphony in the fields of criticism and artistic and literary studies began with Bakhtin in the first half of the twentieth century. The term polyphony existed before Bakhtin, especially in music, however this Russian philosopher and critic offered a new definition of this term. It is a type of musical texture; the texture is the way that melodic, rhythmic and harmonic aspects of a musical composition are combined to shape the overall sound and quality of the work. In particular, polyphony consists of two or more simultaneous lines of independent melody which together form a unique melody structure.

It should not be forgotten that for Bakhtin, voice is a term used to refer to a network of ideological beliefs and power relations in society, that by addressing the audience, implicitly implies a certain ideological position for them. In other words, voice is a language that expresses specific purposes. Bakhtin believes that: "language is full of the intentions of others; imposing one's own intentions and emphases on it is a difficult and complex process" (Bakhtin, 1981, 249).

According to Bakhtin, discourse is defined in three categories: 1. *Direct, unmediated discourse* which is the narrator's speech addressed to the reader or protagonist, "Recognizes only itself and its object, to which it strives to be maximally adequate" (Bakhtin, 1984, 186). 2. *"Represented" or "objectified" discourse* that is a direct quote from a character of the story; it actually emanates from an author/narrator but is presented in the form of a character, ostensibly one that is typical of a particular type of individual or social group. To the character herself the discourse is direct and unmediated, but the reader is aware that there is an objectification going on by virtue of the fact that there is a narrator presenting it to an audience. 3. *Double-voiced discourse*: In double-voiced discourse, another semantic intention, coincident with the speaker's own intention, is felt in the utterance. This second discourse (the "word of the other") can be either **passive** or **active**. When it is passive, the speaker is in control: the other's word is deliberately invoked for the speaker's own purposes. When it is active, the other's word does not submit to the speaker's will, and the speaker's discourse becomes fraught with the resistance, challenge and implied hostility of the second voice.

Bakhtin claims: "Discourse never evokes a voice. The life of a discourse is the transition from one language to another, from one concept to another, from one social group to another and from one generation to another" (Bakhtin, 1970, 52).

According to Bakhtin, the raw material of any text is speech. Whatever the subject of the speech, it has always been expressed in such a way that it is impossible to avoid the aforementioned remarks on the subject. It is the dialogical aspect of the speech which is the foundation of Intertextuality. If in this dialogue the sounds of speech and texts are intertwined, so that the variety and plurality of sounds is preserved, then we will reach polyphony. In fact, polyphony is achieved after the provision of a relationship based on logic of dialogue (Ramin-nia, 2011, 90).

Dialogue is an essential element in polyphonic works which in the first step is between the author and the characters, then among characters; in a dialogue the relationship among the narrator's and characters' words is considered the main point of the narration (Moghadassi, 2007, 53).

In polyphony, various voices within the text are not limited to a specific ideology. A voice may belong to a controversial philosophy, group and a line of thought, but it does not need to integrate with them; thus, the multiplicity of voices in a polyphonic narration is preserved simultaneously (Belova, 2010, 71).

In contrast to the polyphonic novel, there is the homophonic novel that dominates the different voices of characters under the author's unique and powerful voice; however, the author's voice is also a representative of the dominant discourse at the time it was written. Hence, the monologue novel always confirms the cultural values of its time. A kind of novel which Bakhtin consents (Dostoevsky's works are a perfect paragon of it) is the one which avoids giving authoritative and decisive position to the author's voice by allowing different and even conflicting voices to be heard. Bakhtin in describing such a novel writes: "... A plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices is in fact the chief characteristic of Dostoevsky's novels...." (Bakhtin, 1984, 6).

### Review of Literature

There are a variety of books and articles written or translated on polyphony in Iran; *Bakhtin: The Dialogical Principles* by Tzvetan Todorov, Trans. by Darioush Karimi; *The Dialogic Imagination* by M.M. Bakhtin and Trans. Roya Poorazar; *A Reader's Guide to Contemporary Literary Theory* by Raman Selden and Peter Widdowson Trans. Abbas Mokhber.

Various articles have also tried to examine polyphony in a specific work; <BAKHTINE, DIALOGISM AND POLYPHONY: THE STUDY OF BAKHTINE'S INTERTEXTUALITY> written by Bahman Namvar Motlagh; <A Comparative Reading of Bakhtinian Polyphonic Effects in Drama of "Sfar-e Dour...(Mohammad Charmshir) and Novel of Asfar-e-Kateban"(Aboutorab Khosravi)> written by Akram Bahramian, Mostafa Mokhtabad Ameree, Mohammad Jafar Yousefian Kenari; <Reflection of continuous evolution: novel from Bakhtin's view> written by Hossein Payandeh attachment of 'Etemad' newspaper.

Articles have been published on Asghar Farhadi's "A Separation" such as: <Multi-model representation of social discourses in Asghar Frahdi's A Separation: a social semiotic study> written by Kamran Ahmadgoli and Morteza Yazdanjoo which focuses on delineating the

registers through which social and cultural values are presented, enacted and subverted throughout the film; a discursive and polysemic semiotic domain that points to a broad canvas of social and cultural predicament. The film is microcosm of the developing society of Iran where “religious” beliefs and values come to clash with newly emerging cross-cultural “secular” perspectives. <Class Representation and Class Relations; case study of “A Separation”> written by Mohammad Rezaeei, Arash Hassanpour and Shirin Daneshgar that considers two classes of The Middles and The Workers in Iran’s society to realize a gap in lifestyle, religious beliefs and many other factors between these two.

### **Author and the Content of his Films**

Asghar Farhadi was born in Isfahan, Iran in 1971. He is a graduate in the major of theatre from College of Fine Arts and the master graduate of Tarbiat Modarres University. He started his cinema career at the Isfahan Young Cinema Association in 2007. In 2005 and 2008 he has been awarded the Crystal Simorgh Award for Best Director at Fajr Festival. He also won the Silver Bear as the best director for his film “About Elly”. The same film won the prize for the Best International Storytelling Film in the 8<sup>th</sup> period of Tropical. His recent and the greatest honor for Iranian cinema in international arena dedicated to his *A Separation* film from Berlin Film Festival in 2011. It also received the Golden Bear for the best film from the same festival.

Farhadi’s films present a microcosm of modern Iran and explore the inevitable complications that arise from class, gender and religious differences. In Farhadi’s films, Iran is depicted as having a rigid class system that endures across the history of pre- and post- revolutionary Iran. Farhadi films the complexities of everyday life in contemporary Iran, with a particular focus on the ways in which diverse perspectives are embedded within social structures such as class and gender.

### **Summary of the film**

The movie starts with an argument for divorce between Simin and Nader before a judge in an Iranian court. Through their argument, the main story of the movie becomes clear for us so that we become aware that Nader and Simin have been planning to move to a European country to provide better opportunities, as Simin claims in the court, for their only daughter, Termeh.

Although Nader was interested in the idea of living abroad a few months earlier, he refuses then because of his father who suffers from Alzheimer. During the movie, Simin insists on the idea of going abroad; when Nader refuses, she believes there is no other way for them except to divorce. Because Simin does not live with her husband and her daughter anymore, Nader decides to hire a reliable and responsible nurse for his father. Therefore, Razieh enters their house as the nurse.

On the first day of her arrival, Nader's father forgot to say that he needed to go to rest room. Therefore, Razieh, as a woman who really believes in strict rules of religion, does not like to come again to take care of Nader's father. Actually, she does not want to help an old man to go to rest room and even wash him. On a second thought, Razieh agrees to become his nurse again just because she needs the money. One day Nader's father leaves the house without Razieh noticing at first, and she finds him on the other side of the street nearly in the line of traffic. The next day, Nader comes early and sees that his father has fallen from his bed; arm tied to a post, and does not move. He thinks his father just passed away. However, he is still alive and becomes OK after a few minutes. Nader becomes very angry of what he calls "Razieh's irresponsibility" because she left the house and there is no sign of her. When she comes back, Nader brawls with her and pushes her out of the house and Razieh falls on the stairs that seemingly causes the miscarriage of her baby and a new challenge for Nader and Simin appears.

Nader is accused of killing Razieh's baby intentionally. Razieh claims that Nader pushed her though he knew she was pregnant; Nader denies it. In the court, Razieh's husband, Hojat, who is a nervous man and does not have any job and has many debts, fights several times with Nader and insults him harshly. Termeh knows that his father is lying because she is sure that Nader heard the story of Razieh's pregnancy when she was talking about it with Termeh's tutor, Ms. Qahraeei. Nader and Simin agree to give some money to them to finish the story democratically. However, Nader insists on the idea of being sure whether he was guilty or not. That is why Nader asks Razieh to swear if he is guilty of the abortion of her baby. Although Hojat really wants to get the money, Razieh refuses to swear because she thinks she is not sure whether the abortion of her baby was because of Nader or the accident that she had the day before. She reveals that a car hit her the day Nader's father left the house when she rushed to cross the street to save him, and that she experienced pain that night. Due to her religious beliefs, she does not want to get blood money from Nader when she is not sure whether he is guilty or not.

Finally, Nader and Simin agree to let Termeh choose her destiny by saying whether she prefers to live with her father or her mother. The ending of the story is not clear and it is up to the audience to guess whether Termeh wants to live with her father or her mother.

## **Polyphonic Components in the Film**

### **Polyphony and the Structure of Conflict Components**

One of the necessary conditions in creating polyphony is the presence of the conflict concepts in the work. "It is obvious that if a work does not exhibit a variety of voices, how can the relationship among them be examined?" (Ramin Nia, 2011, 111). Based on Bakhtin's beliefs this

new theory tries to encourage art producers to a clear perception and recognition of the variety of different discourses in their own contexts and let them all emerge equally and at the same rate. In a literary text, the author or narrator has his own voice and can express his opinion; however, he has no right to impose his voice and opinion on other voices and opinions of the characters (Ghobadi et al., 2010, 77). It is thus as if the books are written by multiple characters, not a single author's standpoint. Instead of a single objective world, held together by the author's voice, there is a plurality of consciousnesses, each with its own world. The reader does not see a single reality presented by the author, rather how reality appears to each character. The text appears as an interaction of distinct perspectives or ideologies, born by different characters. The characters are able to speak for themselves, even against the author – it is as if the other speaks directly through the text. The role of the author is fundamentally changed, because the author can no longer monopoly the 'power to mean'.

Accordingly, in "A Separation" we are faced with several different and conflicting voices like truth and lie (Nader and Raziyeh at court about the abortion), love and hate (Simin and Nader's separation), rich and poor (Hojat and Nader), etc. conflict concepts that are not removed or diminished in any part of the film.

Nader's confession to Termeh when she asks about the reason of his lies: "do you know what would happen if I said I knew? One to three years in prison. I only thought what would happen to you...who you'd stay with? So I said I didn't... I knew she was pregnant but at that moment I didn't. I had forgotten it. I wasn't paying attention... the law doesn't care about these. Either I knew or I didn't..." (Farhadi, 1:32:16).

Simin's cry at her car: "he doesn't even ask me to stay. He doesn't refuse to divorce, after having lived together for 14 years" (ibid, 1:04:28).

Raziyeh's confession to her lies to Simin: "I'm, not sure but ... the night before I had pain... I was hit by a car. Your father-in-law had gone into the street, I went after him. He was crossing the street to come back. I ran to stop him but I got hit instead. The pain started that night...Yesterday, when he said you've promised him this money, I got really scared. I called a few people; they say if I have doubt then it's a sin to take it... I'm afraid that if I take this money, something will happen to my child (ibid, 1:54:11).

### **Change in Viewpoint**

One of the author or narrator's principles in creating and highlighting polyphony in a work of art is a change in narrator or characters' view point; which it takes the narrative out of a linear mode and increases the number of voices in it (Ghobadi et. al., 2010, 58).

*A Separation* is narrated from different perspectives; it changes from one character's view, at the time, to another, to take us with each and every character to the history and the background of what led them to say or do in action or their making decisions according to the occurrences and events during the film. It changes from Nader to Simin, Termeh, and Raziye even Hojat and Mrs. Qahraeei to familiarize us to what is leading the story to the heart of the events. This is in a way that narrator himself does not have any more or added information than what the audience have. We as audiences receive information squarely from characters and what they want us and let us know not more than that.

We accompany with Nader, sympathize with him and give him the right to lie and protect his family and himself from imprisonment because we witness his problems closely and sense them; on the other hand, we accompany with Raziye, her life and problems she is struggling with and her efforts in making a better situation for her family now that her husband is behind the bars and they have nothing left to survive with; however her religious beliefs block her way and again we are completely siding with her, suffer with her and want her to win the game.

### **Polyphony among Social Strata**

Social classes are distinguished by ownership of the means of production, skills/qualification and management/organizational authority. Social strata, "is a group of people who are similar in terms of occupation, education, and other social variables and criterions" (Fairclough, 1989, 8).

Iran's society is divided into three classes of: Workers, Middles and Bourgeois; each with its own features. Farhadi in his works, especially in his *A Separation* depicts clashes and issues between the two social groups of Workers and Middles.

#### **-The Middle Class**

"The middle class are people who have no ownership of their means of production and sell their labor force at the labor market, but it still doesn't seem to be part of the working class" (Wright, 2000, 15). The middle class can be considered as managers and supervisors (agents for exercising the power of capitalists to the extent that they use actions to dominate production). In this sense, they can be considered simultaneously in the Capitalist and Middles" (ibid, 16). Because of having the power and control over workers, they act like capitalists; and because of

being controlled by capitalists and being exploited in the production process, they are regarded as part of the working class. For this reason, middle-class people, “occupy contradictory positions in class relations”. (ibid) They usually reconsider tradition and beliefs, are relatively highly educated working for government and jobs related to it, receive salary and benefits in exchange for selling their own intellectual power. They also seek to implement cultural and social programs, and are the defender of freedom, humanity and modernization.

According to the aforementioned explanation, Nader is a bank employee; he is highly educated and has a higher income than the average of people in the community. He is living in his father's house and takes advantage of the amenities, so he is not concerned in financial problems. He is proficient in management because of his job; based on these, he is placed in the Middle class society of Iran. He considers himself a cultured and noble person who seeks out Persian equations for each and every word rather than false and alien ones: “that (zemanat) is Arabic not Persian” (Farhadi,00:28:38). He talks about humanity, human rights and decency: “I came out of decency” (ibid, 1:10:48). He knows himself as a reasonable person who can stand by his words and solve the problems by logic and reason. As a reasonable man, Nader cannot be forced or pushed over to do something unless that thing be proven to him: “I won't pay unless it's proven to me that I am responsible” (ibid, 1:42:10).

### **-The Worker's**

According to what is mentioned above, those who receive wages and salaries without having ownership of the means of production or qualification and organizational management as well as lacking rare skills and abilities are considered to be among the Working class. “Workers (exploiters) are those who do not own the means of production and sell their own body force (like their ability to work) to the capitalists” (Wright, 2000, 14). This class is engaged in financial matters and solving primary needs and requirements; they also have a strong attachment to family and religion.

Hojat used to work as a cobbler for almost ten years then got fired. They live in an old, rickety house in the suburbs of Tehran; Lack of a proper education, unemployment and being daily-paid, left him nothing but financial problems and creditors at his door. All of these problems and issues have overwhelmed him, put pressure on his life, made him and his family pauper and led him to a neurotic character who is aggressive and pessimist towards everything and everyone. He senses a distance between himself and all others. He has lost his belief in everyone and everything except for God and religion. This religion is almost fully felt in his daily talks and behaviors, as is also obvious in his own family members' manners. Because he is living in suburb, in a rental house, doesn't have a stable income, suffering from economical issues

along with social ones and considering himself apart from the rest of community he is a part of the Working class society.

People's interactions and dialogues with different social status and creeds in this film, besides illuminating the individuality of each character independently, reveal their different ideologies and orientations.

### **What Brought These Two Classes Together?**

On one side, Nader is about to get a separation from Simin, he is in dire need of a nurse to take care of his elderly father suffering from Alzheimer and also do the housework: "the work is taking care of my father, there's some housework too. But the main work is giving him his medication on time, keeping him away from stove, or from leaving the house" (Farhadi, 00:07:48).

On the other side, Hojat's financial problems are problematic. Not only he's been fired from his previous job, but also has brought up many debts, creditors are at his door to take their money back or take him to the jail. His wife, Raziyeh, decides to work in order to earn money, instead. Her sister-in-law familiarizes Raziyeh with Simin and after a while Raziyeh suggests her husband to Nader to work in his house: "I wanted to know if it's ok for me to give your number to my husband for the housework and your father..." (ibid, 00:25:59). And the next day Hojat goes to Nader's workplace and they meet for the first time.

### **Identifying Discourse Sounds in the Film**

What Bakhtin means of voice in his works "is the speaker's personality or the speaker's mentality. Beyond each voice there is a decision and a desire. Each voice has its own features and context" (Bakhtin, 2008, 547).

#### **-Narrator's voice**

According to Bakhtin (1984),

The crux of this 'polyphony' is the suggestion that Dostoevsky's novels contain a plurality of unmerged consciousness, a mixture of 'valid voices' which are not completely subordinated to authorial intentions or the heavy hand of omniscient authorial/narrational voice. That is, the character's voice is equally as important and 'fully weighted' as the author's own and the former cannot be simply viewed as an appendage of the latter. In Dostoevsky's novels, the hero's word "possesses extraordinary independence in the structure of the work; it sounds, as it were, *alongside* the author's word and with the full and equally valid voices of other characters. (7)

In Asghar Farhadi's cinema the presence of the narrator is not visible. However, the mere presence is not the case. The case is the narrator's authorial point of view. Does the passive narrator, who is the author behind the scene, let the characters to express themselves freely? Do they have the right to be as subjects in their own world? Or they serve as a mouthpiece for the author's voice?

However, not only doesn't the narrator actually pass judgment on his scenario to stifle characters, but he also gives them all the opportunity to appear and to be heard, all as a paragon of that class they belong to. We see all different clashes among different characters, different social classes (specially under classes and middles) in this film, each with his/her own personality expresses his/her own idea, freely. The narrator doesn't decide on behalf of the audience. So the narrator's voice is not dominant and more powerful than characters' voice. Even at the end of this movie it seems like the author knows as much information as the audience does and there is no final word or final conclusion by the narrator; it is open to leave its audiences alone with their own internal feelings and mental contradictions.

### **Nader's Voice**

Bakhtin (2008) declares: "... beyond each voice there is a decision and a desire." (547) Nader as the main character of this film tries to conquer and turn the court's vote to his favor; so he starts telling lies and asks for others' help to support his aim; beyond these lies which are apparently against the other side of the story, as Bakhtin mentioned, is a desire and decision. He does push Raziyeh out of his house and what happens next is not clear to the audience whether her abortion is his fault or not, till the end of the story. However, what really matters is that he tries to cover the truth for his family's sake as he declares to her daughter Termeh;

Nader: yes I knew. Your mom was telling the truth, when they were talking in the hall I heard everything from the kitchen.

Termeh: then why did you say you didn't?

Nader: do you know what would happen if I said I knew? One to three years in prison. I only thought what would happen to you...who you'd stay with? So I said I didn't.

Termeh: if you knew, why did you hit her?

Nader: I knew she was pregnant but at that moment I didn't. I had forgotten it. I wasn't paying attention.

Termeh: so tell them this.

Nader: the law doesn't care about these. Either I knew or I didn't...if you want me to, I'll tell them (Farhadi, 1:32:16).

This is a crucial time for Termeh, she feels sympathized with her father because she understands him completely, even by knowing his guilt and also his lies she gives him the right to do so because she needs her father to protect the family even though she knows by telling lies. That's why next morning at the court when Nader tells the judge that he has brought his father and daughter on the way to court and judge asks him to bring Termeh to talk to her, Termeh makes her decision to support his father by telling lies accordingly, despite her inner will;

Judge: the day your tutor came to your house and asked the lady about her pregnancy, were you there?

Termeh: not then. I had gone to get my books. She gave her the number later, when she was leaving.

Judge: in front of you?

Termeh: yes

Judge: why didn't you tell your dad sooner; that she got the doctor's number from your tutor?

Termeh: I didn't think it was important for my dad to know.

Judge: and did you tell your dad or he heard it?

Termeh: I told him (ibid, 1:38:05).

In the car back home Termeh is crying, she feels guilty and sees herself a part of this lie (ibid, 1:39:24). But did she have any other choice except to be with his father in this whole thing to be saved?

Protecting his own family (his father who suffers from Alzheimer and her daughter alone in the house) and also carrying the burden of family alone, financially, left Nader no other choice but to lie to save himself and his family.

### **Raziyeh's Voice**

On the other side of the story we have Hojat's family. As is clear Raziyeh is not free from flaw. She lies about the reason of her abortion, again with the same purpose of helping her family, as Bakhtin mentioned: "...beyond each lie, there is a desire and decision..."; her family can strictly

live from hands to mouth, her husband is indebted to the hilt, creditors are at their door want their money back, while this family doesn't have any stable income. By losing their baby, they decide to take the blood money to settle some of their debts: "since yesterday when he (Hojat) promised his creditors, he's been waiting" (Farhadi, 1:49:40); However when everything is about to be done, their religious beliefs loom to forbid them to take the blood money. Now that both sides agree at the same amount of blood money, Raziye starts raising doubts. She goes to Simin's workplace to confess for the first time things that she has been suffering from but abiding with for her family's sake: "I'm, not sure but ... the night before I had pain... I was hit by a car. Your father-in-law had gone into the street, I went after him. He was crossing the street to come back. I ran to stop him but I got hit instead. The pain started that night... it's my fault. Yesterday, when he said you've promised him this money, I got really scared. I called a few people; they say if I have doubt then it's a sin to take it... I'm afraid that if I take this money, something will happen to my child" (Farhadi, 1:54:11).

So, as it is clear, she lies about the reason of her abortion at the court, she does not even talk about the reason of her seeing a gynecologist while she must have been on her job, working at Nader's house at that time. She lies because she needs that money to help her family; however her difference with Nader is that as a Worker class member, she still has her own religious beliefs, the sin and consequences that will be followed by telling lies, stops her to take the money and swear on Quran while she does not have a hundred percent certainty about the reason of her abortion; however, in somehow she confesses to her lie again with the same reason of helping her family and keep them away from more calamities;

Raziye: I have doubts

Hojat: why are you saying this now? Tell me exactly what happened?

Raziye: the day before a car hit me and that night I had a lot of pain.

Hojat: let's go, it'll be my sin.

Raziye: no it is a sin!

Hojat: what sin? He's consented.

Raziye: I'm scared we'll be punished

Hojat: more punished than this? Look at my situation. Have mercy on me, on our child.

Raziye: I'm afraid of something happening to our child! (ibid, 1:54:11)

By knowing all these things behind the scene, the reader or the audience gives her credit to lie in order to support her family and while she does not take the money and she confesses to her

lies, we don't see her as a liar but a devoted person to her family and we don't become happy at her failure but sad and dejected.

### **Heteroglossia**

Heteroglossia means the separation of languages, dialects, brogues or unique words such as characters' catchwords which gives the novel originality and formality in the position of the genre reflecting society. "Bakhtin coined the term heteroglossia to describe the innumerable verbal layers that exist in all languages and also to describe the ways in which these layers dominate the function of meaning in speech" (Makaryk, 1993, 103). He considered heteroglossia to mean the recognition of different languages that exist in social groups, guilds, and different classes and literary movements and so on (Todorov, 1991, 115). He considered language as a network in which two groups of centrifugal and centralist forces always operate. Heteroglossia is the result of the strengthening centrifugal forces in speech and, consequently, the dialogue among all kinds of discourses and social and ideological view in language (Bakhtin, 2004, 90).

In the importance of examining this component, we must say that heteroglossia represents the heterogeneity of languages and paves the way for the creation of polyphony, that is, the clash of ideologies and the equality of independent opinions in the discourse of the time (Ramin Nia, 2011, 90; Telavi, 2000, 46); therefore, recognizing it will not only lead to understanding social and cultural differences, but will also reflect the style and manner of the time (Bakhtin, 2004, 126; Makaryk, 1993, 130).

According to Bakhtin, different languages that are combined in the novel, such as the language of social classes, professional and regional language (dialect), etc., although in many cases they are manifested in the direction of the author's goals, can provide the polyphonic background for that work.

Heteroglossia in this film is used for two different social classes of the workers and the middles. To start with the middles, Nader as a highly educated person is talking patiently, clearly and directly to the point. He is not aggressive, speaks decisively and is self-controlled, uses rich vocabulary and does not insult anyone or swears on anything in his dialogues.

On the other side there is Hojat from Workers' class who is cynic, pessimist, nervous, abusive, sharp-tongued, scurrile and insulting all in his speech and accuses everyone of being unjust and a liar even the judge who asks him to leave or he will be arrested. When he notices that it was Nader who caused Raziye's miscarriage, attacks Nader and breaks Simin's nose; he self-harms, slams his head against the wall. He senses a distance between himself and all others. Because of all the cruelties and injustices that have

been done to him, he knows everyone as an accomplice while he and his family are left alone; that is why he insults everyone and uses mean words in his speech “you trash! You’ve killed my child. It’s bad for your child? She matters but ours was an animal?”(00:57:24)

“Why do YOU think WE beat our wives and children like animals? I swear on this Quran WE’re human just like YOU!” (ibid,, 1:25:15).

Religion is almost fully felt in his daily talks and behaviors, as is also obvious in his own family members’ manners. He brings Quran everywhere to ask for the truth. Even his wife swears most of the time to prove her honesty.

### **Intertextuality**

Bakhtin pointed out that every speech is related to another, and this speech relevance has a conversational aspect. Each speech depends on all speeches before it. This acclaims an aspect of language which later was known as Intertextuality (Todorov, 1998, 100). Intertextuality can be considered as one of polyphony’s factors, because the presence of a part of a text in another text is primarily a kind of “otherness”, which in any case involves the presence of another author’s voice with his own specific opinions alongside or oppose to the voice of the creator of the text. No text is as isolated as it may seem at first. Many distinguished neo-critical and post-structuralist thinkers, such as Barthes, consider any text to be “forty-piece Intertextuality” (Payandeh, 2009, 31). Barthes has repeatedly emphasized that the text consists of different spaces in which those types of writing are intertwined, and therefore, no writing is newfound; so it is the result of writings that have emerged from different and diverse cultural backgrounds (Barthes, 1981, 70).

In his writings, Bakhtin paid great attention to intertextual references in literary works. In Dialogism theory, he considered the speech of each person in different situations to be full of other people’s words. A human in his life, whether engaged in a conversation or delved in thinking, is in intertextual communication with other people. Literary works are also all related to the earlier works (Moghadas, 2007, 59).

Intertextuality and intertextual relationships can be separated into three types:

1. **Obligatory:** indicates the obvious presence of one text in another. In other words, in this type of Intertextuality, the author of the second text does not intend to hide the reference of his text. Because of this, the presence of other text is obvious and sensible. This type in “A Separation” film does not have a clear example.

2. Optional: the author does not intentionally disclose this type of intertextual use. This is not obvious in the film, either.
3. Accidental: includes allusion, gestures and others that the author does not intend to hide this type of relationship (Namvar Motagh, 1386, 88).

When Simin is leaving the house the only CD she takes with herself is Shajarian's (since 2009 election, his voice stands as a symbol of complainant society voice).

## Conclusion

Polyphony, a term first coined by Bakhtin in the description of Dostoevsky's novels, was later expanded and explained by many post-Bakhtin critics. In this article *A Separation* film was examined from the perspective of polyphony. This film represents an event taken from the heart of society, specially the middle and working classes; this is the reason why it has penetrated the social strata like a phenomenon and quickly found its proponents and opponents. The analysis of this research proves that Farhadi is not indifferent to the currents and events of his time. Polyphonic work of arts like novels and films, give us sufficient time to think. Neither is the voice of the author loud and superior to stifle other voices, nor is the voice of the characters. In this film, we also have the contradiction and contrast of different voices. Each character is given enough and equal opportunity to appear and familiarizes the audience with the background of their lives. By mentioning factors and components necessary for the existence of polyphony in a text (the structure of conflict components, polyphony among social strata, change in viewpoint, heteroglossia and Intertextuality), can be concluded that the text is a polyphonic one; also the absent presence of the narrator and endless conflict of different voices against or alongside each other, and non-declaration of superiority or inferiority of a voice by narrator or narrative text or any other characters, proves the text's polyphony for the audience. Another noteworthy issue is Dialogism. Polyphony is manifested in a work of art when different discourses are present in the work. In this film, contradiction and contrast discourses taken place around an event between social classes of middles and workers; Nader's family from the middle class of society, educated, occupied and well-mannered without financial issues, and Hojat's family as a member of the working class, illiterate, without stable job and income, neurotic and scurrile, struggling with financial problems. In fact, the interplay of voices and discourses, which is one of the most factors of polyphony, is widely seen in the film.

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