

THE MAIN NOTION OF FOREGROUNDING AND IT'S INTERPRETATION

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ABSTRACT

Studying the principles of the organization of information in the process of interpreting the text associated with the consideration of the key problems of modern stylistic science (cognitive stylistics), as a foregrounding. Consideration of this phenomenon contributes to the expansion of the range of problems and the effectiveness of the results of stylistic research, to address the issues of information and in general the problem of representation of knowledge structures.

Keywords: notion of foregrounding, cognitive method, interpretation, classification, of knowledge structures, perception.

Foregrounding is considered as a cognitive method of allocation of critical information, thereby creating a "key" in the interpretation of the text," drawing attention to certain parts of the text, foregrounding makes it easier to find information" [1]. The essence consists in the foregrounding of the theory that in the speech text concentrated fabric certain linguistic elements (devices, schemes, the figures), which focus a user's attention and thereby ensure isolation of the most important components of the semantic information system of the entire message. The problem of foregrounding in linguistics theory is not new. Widespread use of the term "foregrounding" in linguistic studies, scientists admittedly associated with the work of representatives of the Prague Linguistic Circle, in particular, J. Mukarovsky [3], which, however, it was used to refer to the term "updated." They treated actualization as a primary process that exposes word everyday speech to be an element of poetic speech, word.

Foreground is a term usually used in art, having opposite meaning to background. It's a very general principle of artistic communication that a work of art in some way deviates from

norms which we, as members of society, have learnt to expect in the medium used and that anyone who wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise, rather than on the automatic pattern. Such deviations from linguistic or other socially accepted norms are labeled foregrounding, which invokes the analogy of a figure seen against a background [8] .

In stylistics, the notion of *foregrounding*, a term borrowed from the Prague School of Linguistics, is used by Leech and Short to refer to ‘artistically motivated deviation’[5] .

The term foregrounding has its origin which is firmly linked with the Czech theorist Jan Mukarovsky : it is how Mukarovsky's original term” aktualisace” was rendered in English by his first translation. It refers to the range of stylistic effects that occur in literature, whether at the phonetic level (e.g., alliteration, rhyme), the grammatical level (e.g., inversion, ellipsis), or the semantic level (e.g., metaphor, irony). As Mukarovsky pointed out, foregrounding may occur in normal, everyday language, such as spoken discourse or journalistic prose, but it occurs at random with no systematic design. In literary texts, on the other hand, foregrounding is structured: it tends to be both systematic and hierarchical. That is, similar features may recur, such as a pattern of assonance or a related group of metaphors, and one set of features will dominate the others a phenomenon that Jakobson termed "the dominant" [2,3] .

Foregrounding is the opposite of automatization, that is, the deautomatization of an act; the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become. Objectively speaking: automatization schematizes an event; foregrounding means the violation of the scheme [3,5] .

The technique of art, including literature, is to make objects "unfamiliar," to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.

And, Mukarovsky concurs, "When used poetically, words and groups of words evoke a greater richness of images and feelings than if they were to occur in a communicative utterance".

There is some evidence that foregrounding in literary texts strikes readers as interesting and captures their attention. Hunt and Vipond (1985) investigated the effects of textual features that they, following Labov (1972), refer to as "discourse evaluations." These are described as "words, phrases, or events" that are "unpredictable against the norm of the text" and that convey the narrator's evaluations of story characters or events. Since discourse evaluations resemble

foregrounding as discussed in the present report, Hunt and Vipond's findings are noteworthy. In a study with readers of a short story, they found that readers were more likely to report that story phrases "struck them" or "caught their eye" when presented with the original discourse evaluations than when those phrases had been adapted so that the same story events were described in relatively "neutral" terms. There are two main types of foregrounding: parallelism (grammar) and deviation. Parallelism can be described as unexpected regularity, while deviation can be seen as unexpected irregularity. As the definition of foregrounding indicates, these are relative concepts. Something can only be unexpectedly regular or irregular within a particular context. This context can be relatively narrow, such as the immediate textual surroundings (referred to as a 'secondary norm') or wider such as an entire genre (referred to as a 'primary norm') [4,5,6,7].

Foregrounding is a significant literary stylistic device based on the Russian Formalist's notion that the very essence of poeticality lies in the "deformation" of language. The Prague scholar Jan Mukarovsky (1891-1975) shaped the notion of foregrounding into a scholarly literary concept. Hence "*Foregrounding*" literally means "*to bring to the front.*" The writer uses the sounds of words or the words themselves in such a way that the readers' attention is immediately captivated. The most common means employed by the writers is *repetition*. Our attention is immediately captivated by the repetition of the sounds of certain words or by the words themselves and we begin to analyse the reasons why the writer is repeating this particular sound or word. In the tongue twister, "she sells sea shells on the sea shore" it is plain that 's' and 'sh' are foregrounded for their euphonic effect.

Researchers address the problem of foregrounding not to exhibit similarity of views on this issue but give different types of foregrounding classification as well. However, most researchers as the main way to achieve advances in the text considered stylistic phenomenon of convergence, the coupling, defeated expectancy, logical stress, emphatic design, graphics, strong, repetitive language units.

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