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1. ForegroundingForegroundingG. Leech & M. ShortG. Leech & M. Short 2. ForegroundingForegroundingForeground (Foreground (nounnoun))1. The part of a scene or1. The part of a scene orpicture that is nearest topicture that is nearest toand in front of theand in front of theviewer. (opposed toviewer. (opposed tobackground).background).2.a prominent or important2.a prominent or importantposition; forefront.position; forefront. 3. In Visual ArtIn Visual Art The termThe term foregroundingforegrounding is borrowed byis borrowed bystylisticians from visual art, which distinguishesstylisticians from visual art, which distinguishesbetween the foreground and the background ofbetween the foreground and the background ofa painting. The theory of foregrounding isa painting. The theory of foregrounding isprobably the most important theory withinprobably the most important theory withinStylistic Analysis.Stylistic Analysis. 5. ForegroundingForegrounding Theoretical Background.Theoretical Background. Theory on Foregrounding.Theory on Foregrounding. Linguistic Deviation.Linguistic Deviation. Types of Deviation.Types of Deviation. Parallelism (Repition)Parallelism (Repition) ConclusionConclusionContents:Contents: 6. Theoretical BackgroundTheoretical Backgroundof Foregroundingof ForegroundingJan Mukarovsky, one of the leading exponentsJan Mukarovsky, one of the leading exponentsof the prague linguistic circle, was the first toof the prague linguistic circle, was the first topostulate the concept of foregrounding . in hispostulate the concept of foregrounding . in hisfamous article "standard language and poeticfamous article "standard language and poeticlanguage", he (1970:43) states.language", he (1970:43) states.Foregrounding is the opposite ofForegrounding is the opposite ofautomatization, that is the deautomatization of anautomatization, that is the deautomatization of anact, the more an act is automatized the lessact, the more an act is automatized the lessconsciously executed; the more it is foregroundedconsciously executed; the more it is foregroundedthe more completely conscious does it become.the more completely conscious does it become. 7. Automatization refers to the common orAutomatization refers to the common orfamiliar use of linguistic devices which does notfamiliar use of linguistic devices which does notattract particular attention by the languageattract particular attention by the languagedecoder, for example, the use of discoursedecoder, for example, the use of discoursemarkers (e.g. well, you know, sort of, kind of) inmarkers (e.g. well, you know, sort of, kind of) inspontaneous spoken conversations.spontaneous spoken conversations.Deautomization is a term sometimesDeautomization is a term sometimestranslated as making it strange ortranslated as making it strange ordefamiliarization as illustrated by Shklovsky indefamiliarization as illustrated by Shklovsky in1914 when he argued that the work of literature1914 when he argued that the work of literaturewas the resurrection of the word. (Katerinawas the resurrection of the word. (KaterinaClark, Michael Holquist,Clark, Michael Holquist, Mikhail BakhtinMikhail Bakhtin, p. 191,, p. 191,1984)1984) 8. Theory on ForegroundingTheory on Foregrounding Foregrounding is realized by linguistic deviationForegrounding is realized by linguistic deviationand linguistic parallelism (syntagmatic and linguistic parallelism (syntagmatic repetition of the same element).repetition of the same element).ForegroundingForegroundingDeviation ParallelismDeviation ParallelismFigure 1 The Realization of Foregrounding (Leech)Figure 1 The Realization of Foregrounding (Leech) 9. Linguistic DeviationIt is the specific use of language that goes beyond itsIt is the specific use of language that goes beyond itslinguistic convention. Hence, when a writer wants to makelinguistic convention. Hence, when a writer wants to makehis language to be creative or inventive, he uses the languagehis language to be creative or inventive, he uses the languagethat is different from the conventional and everydaythat is different from the conventional and everydaylanguage. He invents and modifies some lexical, grammaticallanguage. He invents and modifies some lexical, grammaticalor structural elements for the immediate use in order to giveor structural elements for the immediate use in order to givehis readers unexpected surprise and makes a stronghis readers unexpected surprise and makes a strongimpression on their minds. This creative kind of the languageimpression on their minds. This creative kind of the languageis technically called linguistic deviation, by which a writeris technically called linguistic deviation, by which a writercreates a new language deviated from the norms of thecreates a new language deviated from the norms of theliterary convention or every day speech (Leech,literary convention or every day speech (Leech, A LinguisticGuide to English Poetry,1969, p. 57).1969, p. 57). 10. Thus, as leech puts it, "foregrounding is theThus, as leech puts it, "foregrounding is themotivated deviation from linguistic or other sociallymotivated deviation from linguistic or other sociallyaccepted norm.(p. 121)accepted norm.(p. 121)e. g: "The fog comese. g: "The fog comeson little cat feet.on little cat feet.It sits lookingIt sits lookingover harbor and cityover harbor and cityon silent hauncheson silent hauncheson silent hauncheson silent hauncheson and then moves on.and then moves on.(Carl Sandburgs(Carl Sandburgs The FogThe Fog)) 11. According to Leech and Short (According to Leech and Short (Style inStyle inFictionFiction, 1981) these are the main types of, 1981) these are the main types ofdeviation.deviation.1.1. Morphological deviation.Morphological deviation.2.2. Phonological deviation.Phonological deviation.3.3. Graphological deviation.Graphological deviation.4.4. Lexical deviation.Lexical deviation.5.5. Semantic deviation.Semantic deviation.6.6. Syntactic deviation.Syntactic deviation. 12. Morphological DeviationMorphological DeviationThe lowest unit of syntactic organization isThe lowest unit of syntactic organization isthe word.the word. MorphemesMorphemes are the building blocks forare the building blocks forwords. Bookshelf, for example, consists of twowords. Bookshelf, for example, consists of twomorphemes, book and shelf. These are freemorphemes, book and shelf. These are freemorphemes because they can stand freely asmorphemes because they can stand freely aswords. There are bound morphemes like uncleanwords. There are bound morphemes like uncleanrepresented in the negation marker Un-.represented in the negation marker Un-.Un/fortun/ate/ly consists of four morphemes,Un/fortun/ate/ly consists of four morphemes,one free and three bound.one free and three bound. 13. ||One way to produce deviation at a morphologicalOne way to produce deviation at a morphologicallevel is by adding an ending to a word it would notlevel is by adding an ending to a word it would notnormally be added to:normally be added to:e.g. perhapsless mystry of paradise. (E. E.e.g. perhapsless mystry of paradise. (E. E.Cummings, From Spiralling EcstaticallyCummings, From Spiralling EcstaticallyThis)This)The suffix less is added to nouns (e.g. sunless,The suffix less is added to nouns (e.g. sunless,hatless), but perhaps is an adverb. By comparinghatless), but perhaps is an adverb. By comparingperhapsless with the norm we can see thatperhapsless with the norm we can see thatCummings is pointing to an apparentlyCummings is pointing to an apparentlycontradictory quality of heaven, a mystry withoutcontradictory quality of heaven, a mystry withoutcertainty.certainty. 14. Another way to create a morphological deviation is byAnother way to create a morphological deviation is byplaying around word boundaries:playing around word boundaries:e.g. I caught this morning mornings minion, king-e.g. I caught this morning mornings minion, king-dom of daylights dauphin, (Hopkins, Thedom of daylights dauphin, (Hopkins, TheWindhover)Windhover)The word kingdom is broken over a line boundary. AsThe word kingdom is broken over a line boundary. Asa result we are invited to think harder about thea result we are invited to think harder about themeaning, king is obvious enough, but -dom here ismeaning, king is obvious enough, but -dom here ishistorically the same morpheme as doom, meaninghistorically the same morpheme as doom, meaningjudgement. Hopkins through this description of thejudgement. Hopkins through this description of thewindhover, is writing a praise to Christ.windhover, is writing a praise to Christ. 15. Phonological DeviationPhonological DeviationIt is the deviation in sound or pronunciationIt is the deviation in sound or pronunciationwhich is done deliberately in regard to preserving thewhich is done deliberately in regard to preserving therhyme, as when the nounrhyme, as when the noun windwind is pronounced like theis pronounced like theverbverb windwind. Leech considers the phonological deviation. Leech considers the phonological deviationas irregularities of pronunciation.as irregularities of pronunciation.The phonological deviation is associated withThe phonological deviation is associated withthe social class. All phonetic behavior is determined bythe social class. All phonetic behavior is determined byindividual and social needs.individual and social needs.Sometimes deviation from the normal use ofSometimes deviation from the normal use ofsounds or mispronunciation of sounds may be thesounds or mispronunciation of sounds may be theresult of habit, e.g. childish mispronunciation.result of habit, e.g. childish mispronunciation. 16. e.g.e.g. "I'm th' one single Hand in Bounderby's mill , o' the mentheer ,as don't coom in wi th' proposed reg'lations . I canna' coomin wi em' . My friends, I doubt their doin' yo onny good . Lickerthey'll do yo hurt (Dickens, Hard Times).The Analysis:"th'" (=the) "o'" (=of) "theer" (=there) "coom (=come)"reglations" (=regulations) "canna" (=cann't)"doin'" (=doing) "yo" (=you) "onny" (=any) "lickr (=likelier) .Substitution of SoundsMr. Sleary has a defect in pronunciation. He is a stout man. He istroubled with asthma and whose breath comes far too thick andheavy which affects his pronunciation with the sound /s/ and/z/ and makes it / / sound. Dickens shows how factory fumesaffects people. 17. Graphological DeviationGraphological DeviationIt refers to the whole writing system:punctuation and paragraphing as well as spacing(Leech 1969,p.69). These are the graphological featuresin a text which strike our mind at first sight. They play amajor role in analyzing the text before noticing lexicaland grammatical features. Graphology is very useful andsubtle. Capitalization, hyphenation, italization,, use ofparenthesis, bullets, font styles and underlining creates agreat impact and produces powerful influence on theminds of readers. 18. e.g. Mr. Podsnap in Our Mutual Friend, speaks in capitalletters, when addressing foreigner: HOW DO YOU LIKELONDON? Such mimicry often extends to the use ofspelling to suggest a characters unusual accent withforeigners. When we come to this sentence, we must say itlouder, more slowly and with very wide pitch span.e.g.For Thine is.Life isFor Thine is theDash is used to show a comment or after thought at the endof a sentence, or simply an incomplete utterance.Sometimes it is used to signaling a missing word or letter.These lines from Eliots The Hollow Men shows theirinability to complete their prayer because of theirhollowness. 19. Lexical DeviationLexical DeviationThe most obvious example of lexicaldeviation is neologism. Neologism is a new wordor example which is introduced into language, e.g.nonce-formation. Nonce formation is theinvention of new words. A word is considered tobe a nonce-formation, if it is made up for thenonce, i.e. for a single occasion (Leech, 1969: 42). 20. A nonce-formation is a linguistic form which aspeaker consciously invents or accidentally uses on asingle occasion. Many factors account for its uses, e.g.a speaker cannot remember a particular word, so it iscoined as an alternative approximation (as inlinguistified, heard recently from a student who felt hewas getting with linguistics), or iconstrained bycircumstances to produce a new form (as innewspaper headlines). Nonce-formations have cometo be adopted by the community in which case theycease by definition to be nonce and becomeneologisms. 21. Another example of lexical deviation isAnother example of lexical deviation isfunctional conversion. It is the process of convertingfunctional conversion. It is the process of convertinga word from one grammatical class to another. Thisa word from one grammatical class to another. Thisprocess is common in literary language (Short, 1969:process is common in literary language (Short, 1969:46). Sometimes "slip of the tongue" or "speech error"46). Sometimes "slip of the tongue" or "speech error"in which one deviates in some way from the intendedin which one deviates in some way from the intendedutterance to form a new word, can be consideredutterance to form a new word, can be consideredanother example of lexical deviation. Some of theseanother example of lexical deviation. Some of thesetongue slips are called malapropism. It refers to thetongue slips are called malapropism. It refers to themisuse of words which comes when Mrs. Slipslopmisuse of words which comes when Mrs. Slipslopsays convicted" for convinced (From Henrysays convicted" for convinced (From HenryFieldingsFieldings Joseph AndrewsJoseph Andrews)) 22. Semantic DeviationSemantic DeviationAccording to Leech (1969)," It is reasonable toAccording to Leech (1969)," It is reasonable totranslate semantic deviation mentally into 'non-sense'translate semantic deviation mentally into 'non-sense'or 'absurdity' "(p. 48).or 'absurdity' "(p. 48).Semantic deviation deals with what LeechSemantic deviation deals with what Leech(1969), calls as "Tropes foregrounded irregularities of(1969), calls as "Tropes foregrounded irregularities ofcontent" (p.131). He states that they are classified intocontent" (p.131). He states that they are classified intothree sections:three sections: 1. Semantic oddity/ 2. Transfer of: 1. Semantic oddity/ 2. Transfer ofmeaning. / 3. Honest Deception.meaning. / 3. Honest Deception. 23. 11. Semantic Oddity:. Semantic Oddity: means semantic peculiarity ormeans semantic peculiarity orstrangeness of expressions, such asstrangeness of expressions, such as OxymornOxymorn, and, andParadoxParadox have semantic absurdity that contains self-have semantic absurdity that contains self-conflicting information (Leech, 1969).conflicting information (Leech, 1969).2. Transference of Meaning:2. Transference of Meaning: it is classified into fourit is classified into fourtropes of figurative language:tropes of figurative language: SynecdocheSynecdoche,, MetonymyMetonymy,,MetaphorMetaphor, and, and SimileSimile (Leech, 1969).(Leech, 1969).3. Honest Deception:3. Honest Deception: it is classified into threeit is classified into threetropestropes HyperboleHyperbole "the figure of over-statement","the figure of over-statement",LitotesLitotes "The figure of understatement", and"The figure of understatement", and IronyIrony"(p.166). The three are connected in the sense that"(p.166). The three are connected in the sense thatthey all misrepresent the truth (ibid).they all misrepresent the truth (ibid). 24. Oxymoron means juxtaposing elements that appear tobe contradictory e.g. random order, open secret, samedifference. Paradox means a statement that apparently contradictsitself and yet might be true. e.g. A rich man is no richerthan a poor man. Synecdoche is a figure of speech in which a term for apart of something refers to the whole of something, orvice versa. e.g.referring to workers as hired hands. Metonymy is a figure of speech in which a thing orconcept is called not by its own name but rather by thename of something associated in meaning with that thingor concept. e.g. Scepter and crown/ Must tumbledown/ And in the dust be equal made /With the poorcrooked scythe and spade. (James Shirley, Dirge) 25. Simile a figure of speech involving the comparisonof one thing with another thing of a different kind,used to make a description more emphatic or vivide.g. brave as a lion , my love is like a red red rose Metaphor is a figure of speech that identifies one thingas being the same as some unrelated other thing. e.g.Shall I Compare Thee to a Summers Day, is anextended analogy between the love of the speaker andthe fairness of the summer season. (Shakespeare,Sonnet 18) Hyperbole: e.g.I'm so hungry I could eat a horse. Litotes: e.g.Death, thou shalt die. (John Done) 26. Syntactic DeviationSyntactic DeviationThe number of grammatical rules in English is large,therefore the foregrounding possibilities via grammaticaldeviation is also very large (Short,1969: 47).One important feature of grammatical deviation is thecase of ungrammatical such as: " I dose not like him(Leech, 1969: 45). It is worth mentioning that grammaticaldeviation indicates the social classes of the speakers. Theexistence of differences in language between social classescan be shown in the following sentences: 28. Parallelism (Repitition)The word parallelism is derived from Greek "The word parallelism is derived from Greek "ParalelasParalelas""which means phrases or sentences of similar construction andwhich means phrases or sentences of similar construction andmeaning placed side by side, balancing each other (. Parallelismmeaning placed side by side, balancing each other (. Parallelismis not a merely a mechanical repetition, it requires someis not a merely a mechanical repetition, it requires somecontrasting elements in any paralytic's pattern there must be ancontrasting elements in any paralytic's pattern there must be anelements of contrast.elements of contrast.Leech (1969) argues that if a parallelism occurs in aLeech (1969) argues that if a parallelism occurs in apoem, people feel that there. must be some deeper motivationpoem, people feel that there. must be some deeper motivationor justification which should be sought. Every parallelism hasor justification which should be sought. Every parallelism hasa relationship of equivalence between two elements namely,a relationship of equivalence between two elements namely,the elements which are singled out by the pattern as beingthe elements which are singled out by the pattern as beingparalleled.paralleled. 29. Parallelism has the power to produceforegrounding in a text by inviting the reader tosearch for the meaning connections between theparallel structures, thus foregrounding is not only aresult of linguistic deviation, and it is also a resultof repetition and parallelism (Short, 1969)e.g. Blow, blow, thou winter wind(Shakespeare, As You Like It)Wind is greater than usual, the speaker hasstronger feelings about it than usual. 30. e.g. Repetition is the fundamental element of The Hollow Menby T. S. Eliot, as it can be found from the very beginning tothe very end, not only emphasising structures, words andideas, but also giving us the impression of paralysis of theactions taking place.We are the hollow men,We are the stuffed men..This is the way the world ends.This is the way the world ends.This is the way the world ends.Everything in this poem is circular, repetitive and somewhatabsurd, like a group of children dancing and singing roundand round increasing the sense of aimlessness and paralysis. 31. Conclusion:Conclusion:Foregrounding theory is required for the analysis of literaryForegrounding theory is required for the analysis of literaryworks. This theory yields the best conclusions in textualworks. This theory yields the best conclusions in textualanalysis that it is indispensable to describe the specific featuresanalysis that it is indispensable to describe the specific featuresand characteristics of any text and explain the poetic effectsand characteristics of any text and explain the poetic effectson the reader. Foregrounding device, devices of deviation andon the reader. Foregrounding device, devices of deviation andparallelism, will lose their important value if they are notparallelism, will lose their important value if they are notdeveloped. Novelty is reached to by violation of rules, anddeveloped. Novelty is reached to by violation of rules, andviolation is seen here as breaking up everyday routine.violation is seen here as breaking up everyday routine.Therefore, how can we expect the unexpected? Such questionTherefore, how can we expect the unexpected? Such questionand enquires should be the main concern of researchers inand enquires should be the main concern of researchers inthis field. All in all, foregrounding is the best theory forthis field. All in all, foregrounding is the best theory forinnovation in literature because it gives unexpected forms ofinnovation in literature because it gives unexpected forms ofnovelty and creativity.novelty and creativity. To foreground is to make an image, symbol, or the language a prominent or important feature as a contrast to the background. What are the types of foregrounding? Parallelism and Deviation. What are the types of deviation? The types of deviation are grammatical, lexical, phonological, semantic, textual, graphological, dialectal, and also register and historical period. What is internal deviation? Internal deviation is the break from an author's pattern which has been set up in their work. What is external deviation? External deviation is when the author or poet breaks from the normal conventions of language use. What is syntactic foregrounding? Syntactic foregrounding is when word meanings and definitions are manipulated to create new words. What is foreground in a sentence? The foreground element in a sentence is the focal point or focus. Multiple sentences may have the same foreground. How can we pinpoint foregrounding in poetry? We can spot foregrounding in poetry by looking for what naturally stands out. Then, we need to take note of which techniques are used to make something stand out. For example, if metaphors cause something to stand out, we're looking at semantic foregrounding. Foregrounding makes language stand out by focusing on how something is said, not just what is said.Foregrounding can make words feel new and interesting by surprising readers with unusual language choices.In linguistics, foregrounding shows important ideas while backgrounding gives extra details to help understand them. In literary studies and stylistics, foregrounding is a the linguistic strategy of calling attention to certain language features in order to shift the reader's attention from what is said to how it is said. In systemic functional linguistics, foregrounding refers to a prominent portion of text that contributes meaning, contrasted with the background, whichprovides relevant context for the foreground. Linguist M.A.K. Halliday has characterized foregrounding as motivated prominence, providing the definition:"The phenomenon of linguistic highlighting, whereby some features of the language of a text stand out in some way," (Halliday 1977). A translation of the Czech word aktualizace, theconcept of foregrounding was introduced by Prague structuralists in the 1930s. Read The study of literary stylistics or distinctive styles in writing looks at the role of foregrounding by analyzing the effect that it has on a piece as a whole. In other words, how does foregrounding impact the composition of a piece and the experience of readers? These excerpts from scholarly writing on the subject attempt to define this."Foregrounding is essentially a technique for 'making strange' in language, or to extrapolate from Shklovsky's Russian term ostranenie, a method of 'defamiliarisation' in textual composition. ... Whether the foregrounded pattern deviates from a norm, or whether it replicates a pattern through parallelism, the point of foregrounding as a stylistic strategy is that it should acquire salience in the act of drawing attention to itself," (Simpson 2004)."[T]his opening line from a poem by Roethke, ranked high [for the presence of foregrounding]: 'I have known the inexorable sadness of pencils.' The pencils are personified; it contains an unusual word, 'inexorable'; it contains repeated phonemes such as /n/ and /e/," (Miall 2007)."In literature, foregrounding may be most readily identified with linguistic deviation: the violation of rules and conventions, by which a poet transcends the normal communicative resources of the language, and awakens the reader, by freeing him from the grooves of clich expression, to a new perceptivity. Poetic metaphor, a type of semantic deviation, is the most important instance of this type of foregrounding," (Childs and Fowler 2006). Foregrounding from the perspective of systemic functional linguistics presents a slightly different angle, described in the following passage by linguistRussel S. Tomlin, that looks at the device on a much smaller scale. "The basic idea in foregrounding is that the clauses which make up a text can be divided into two classes. There are clauses which convey the most central or important ideas in text, those propositions which should be remembered. And there are clauses which, in one way or another, elaborate on the important ideas, adding specificity or contextual information to help in the interpretation of the central ideas. The clauses which convey the most central or important information are called foregrounded clauses, and their propositional content is foreground information. The clauses which elaborate the central propositions are called backgrounded clauses, and their propositional content is background information. So, for example, the boldfaced clause in the text fragment below conveys foregrounded information while the italicized clauses convey background. (5) A text fragment: written edited 010:32The smaller fish is now in an air bubblespinningand turningand making its way upward This fragment was produced by an individual recalling action she witnessed in a brief animated film (Tomlin 1985). Clause 1 conveys foregrounded information because it relates the critical proposition for the discourse at this point: the location of the 'smaller fish.' The state of the air bubble and its motion are less central to that description so that the other clauses seem merely to elaborate or develop a part of the proposition contained in clause 1," (Tomlin 1994). M.A.K. Halliday offers another description of foregrounding in systemic functional linguistics: "A great deal of stylistic foregrounding depends on an analogous process, by which some aspect of the underlying meaning is represented linguistically at more than one level: not only through the semantics of the textthe ideational and interpersonal meanings, as embodied in the content and in the writer's choice of his rolebut also by direct reflection in the lexicogrammar or the phonology," (Halliday1978). Childs, Peter, and Roger Fowler.The Routledge Dictionary of Literary Terms. Routledge, 2006.Halliday, M.A.K.Explorations in the Functions of Language.Elsevier Science Ltd., 1977.Halliday,M.A.K.Language as Social Semiotic. Edward Arnold, 1978.Miall,David S.Literary Reading: Empirical & Theoretical Studies. Peter Lang, 2007.Simpson,Paul.Stylistics: A Resource Book for Students. Routledge, 2004.Tomlin, Russell S."Functional Grammars, Pedagogical Grammars, and Communicative Language Teaching." Perspectives on Pedagogical Grammar.Cambridge UniversityPress, 1994.Foregrounding makes language stand out by focusing on how something is said, not just what is said.Foregrounding can make words feel new and interesting by surprising readers with unusual language choices.In linguistics, foregrounding shows important ideas while backgrounding gives extra details to help understand them. In literary studies and stylistics, foregrounding is a the linguistic strategy of calling attention to certain language features in order to shift the reader's attention from what is said to how it is said. In systemic functional linguistics, foregrounding refers to a prominent portion of text that contributes meaning, contrasted with the background, whichprovides relevant context for the foreground. Linguist M.A.K. 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Perspectives on Pedagogical Grammar.Cambridge UniversityPress, 1994.In stylistics, the notion offoregrounding, a term borrowed from the Prague School of Linguistics, is usedto refer to artistically motivated deviation.The term foregrounding, when used in aliterary sense, is a linguistic strategy that refers to the act of shiftingattention away from a main action or thought, by giving prominence to somethingelse that is occurring in the storyline. It is commonly used in poetry as ameans to deviate from normal speech patterns and bring attention from thetypical everyday subject being addressed, drawing attention instead to the useof language, metaphors and alliteration. Foregrounding is a significantliterary stylistic device based on the Russian Formalist's notion that the veryessence of poeticality lies in the "deformation" of language. ThePrague scholar Jan Mukarovsky (1891-1975) shaped the notion of foregroundinginto a scholarly literary concept."Foregrounding" literallymeans "to bring to the front." The writer uses the sounds of words orthe words themselves in such a way that the readers' attention is immediatelycaptivated. The most common means employed by the writers is repetition. Ourattention is immediately captivated by the repetition of the sounds of certainwords or by the words themselves and we begin to analyse the reasons why thewriter is repeating this particular sound or word.In the tongue twister, "she sellssea shells on the sea shore" it is plain that 's' and 'sh' areforegrounded for their euphonic effect.In Julius Caesar Act III Sc.2 MarkAntony in the famous funeral speech mocks at Brutus by repeatedly referring tohim as "honorable" and each time ironically implying the exactly theopposite.According to formalist critics,foregrounding is a stylistic device that draws attention to itself by way ofits defamiliarization from everyday speech. It is the practice of makingsomething stand out from the surrounding words or images. It is the throwinginto relief of the linguistic sign against the background of the norms ofordinary language. It refers to the range of stylistic effects that occur inliterature, whether at the phonetic level (e.g., alliteration, rhyme), thegrammatical level (e.g., inversion, ellipsis), or the semantic level (e.g.,metaphor, irony). As Mukarovsk pointed out, foregrounding may occur in normal,everyday language, such as spoken discourse or journalistic prose, but itoccurs at random with no systematic design. In literary texts, on the otherhand, foregrounding is structured: it tends to be both systematic andhierarchical. That is, similar features may recur, such as a pattern ofassonance or a related group of metaphors, and one set of features willdominate the othersThere are two main types offoregrounding: parallelism (grammar) and deviation. Parallelism can be described asunexpected 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 particularcontext. This context can be relatively narrow, such as the immediate textualsurroundings (referred to as a 'secondary norm' or wider such as an entiregenre (referred to as a 'primary norm'.For example, the last line of a poemwith a consistent metre may be foregrounded by changing the number of syllablesit contains. This would be an example of a deviation from a secondary norm. In the following poem by E. E.Cummings, there are two types of deviation:a once world quickly from risesarmy the gradual of unbeing froon stiffening greenly air and toghosts godrift slippery hands tease slim floattwitter facesOnly stand with me, love! againstthese itsuntil you are, and until i amdreams...Firstly, most of the poem deviates from'normal' language (primary deviation). In addition, there is secondarydeviation in that the penultimate line is unexpectedly different from the restof the poem. Nursery rhymes, adverts and slogansoften exhibit parallelism in the form of repetition and rhyme, but parallelismcan also occur over longer texts. For example, jokes are often built on amixture of parallelism and deviation. They often consist of three parts orcharacters. The first two are very similar (parallelism) and the third one startsout as similar, but our expectations are thwarted when it turns out differentin end (deviation).Foregrounding can occur on all levelsof language. It is generally used to highlight important parts of a text, toaid memorability and/or to invite interpretation. Verdonk states thatforegrounding is the psychological effect a literary reader has as s/he isreading a work of literature.The purpose of foregrounding is tosharpen readers' vision and understanding of the event, feelings, circumstance,concept, etc. that the author wants to point out in the hope of giving readersnew clarity, epiphany or motivation etc. The favored techniques for creatingforegrounding are patterns, such as repetitions; ambiguity, in which meaning isclear but conclusions may be variable; metaphor; tone; parallelism; anddiction. Structural elements may also be foregrounded, such as characterdevelopment and plot structure. Any of these devices may be used todefamiliarize the literary work through linguistic dislocation (i.e., atypicallanguage usage) so that the reader is struck by the author's points and aimswhile submerged in a "strange" perspective of life and the world. Share copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Foregrounding makes language stand out by focusing on how something is said, not just what is said.Foregrounding can make words feel new and interesting by surprising readers with unusual language choices.In linguistics, foregrounding shows important ideas while backgrounding gives extra details to help understand them. In literary studies and stylistics, foregrounding is a the linguistic strategy of calling attention to certain language features in order to shift the reader's attention from what is said to how it is said. In systemic functional linguistics, foregrounding refers to a prominent portion of text that contributes meaning, contrasted with the background, whichprovides relevant context for the foreground. Linguist M.A.K. Halliday has characterized foregrounding as motivated prominence, providing the definition:"The phenomenon of linguistic highlighting, whereby some features of the language of a text stand out in some way," (Halliday 1977). A translation of the Czech word aktualizace, theconcept of foregrounding was introduced by Prague structuralists in the 1930s. Read The study of literary stylistics or distinctive styles in writing looks at the role of foregrounding by analyzing the effect that it has on a piece as a whole. In other words, how does foregrounding impact the composition of a piece and the experience of readers? These excerpts from scholarly writing on the subject attempt to define this."Foregrounding is essentially a technique for 'making strange' in language, or to extrapolate from Shklovsky's Russian term ostranenie, a method of 'defamiliarisation' in textual composition. ... Whether the foregrounded pattern deviates from a norm, or whether it replicates a pattern through parallelism, the point of foregrounding as a stylistic strategy is that it should acquire salience in the act of drawing attention to itself," (Simpson 2004)."[T]his opening line from a poem by Roethke, ranked high [for the presence of foregrounding]: 'I have known the inexorable sadness of pencils.' The pencils are personified; it contains an unusual word, 'inexorable'; it contains repeated phonemes such as /n/ and /e/," (Miall 2007)."In literature, foregrounding may be most readily identified with linguistic deviation: the violation of rules and conventions, by which a poet transcends the normal communicative resources of the language, and awakens the reader, by freeing him from the grooves of clich expression, to a new perceptivity. Poetic metaphor, a type of semantic deviation, is the most important instance of this type of foregrounding," (Childs and Fowler 2006). Foregrounding from the perspective of systemic functional linguistics presents a slightly different angle, described in the following passage by linguistRussel S. Tomlin, that looks at the device on a much smaller scale. "The basic idea in foregrounding is that the clauses which make up a text can be divided into two classes. There are clauses which convey the most central or important ideas in text, those propositions which should be remembered. And there are clauses which, in one way or another, elaborate on the important ideas, adding specificity or contextual information to help in the interpretation of the central ideas. The clauses which convey the most central or important information are called foregrounded clauses, and their propositional content is foreground information. The clauses which elaborate the central propositions are called backgrounded clauses, and their propositional content is background information. So, for example, the boldfaced clause in the text fragment below conveys foregrounded information while the italicized clauses convey background. (5) A text fragment: written edited 010:32The smaller fish is now in an air bubblespinningand turningand making its way upward This fragment was produced by an individual recalling action she witnessed in a brief animated film (Tomlin 1985). Clause 1 conveys foregrounded information because it relates the critical proposition for the discourse at this point: the location of the 'smaller fish.' The state of the air bubble and its motion are less central to that description so that the other clauses seem merely to elaborate or develop a part of the proposition contained in clause 1," (Tomlin 1994). M.A.K. Halliday offers another description of foregrounding in systemic functional linguistics: "A great deal of stylistic foregrounding depends on an analogous process, by which some aspect of the underlying meaning is represented linguistically at more than one level: not only through the semantics of the textthe ideational and interpersonal meanings, as embodied in the content and in the writer's choice of his rolebut also by direct reflection in the lexicogrammar or the phonology," (Halliday1978). Childs, Peter, and Roger Fowler.The Routledge Dictionary of Literary Terms. 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What is foregrounding in stylistics. Foregrounding and backgrounding in stylistics. Types of foregrounding in stylistics.

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