The Concept Of Foregrounding In Literary Works

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Annotatsiya: Ushbu maqolada Praga tilshunosligi va Yan Mukařovskiy asaridan kelib chiqqan holda adabiyotda ilgari surish kontseptsiyasining aniq va tushunarli ko'rinishi berilgan. U asosiy mexanizm sifatida og'ish va parallelizmdan foydalangan holda, o'quvchining matnlar bilan chuqurroq shug'ullanishini osonlashtirib, o'rganilayotgan tilni qanday og'ishini tushuntiradi. Maqolada, shuningdek, madaniy tafovutlar, hissiy ta'sir va stilistik nozikliklar muhokama qilinib, ilgari surish vositalari shunchaki nazariy tushuncha emas, balki adabiyot va tilni o'rgatish uchun foydali vosita ekanligi ta'kidlangan.

Kalit so'zlar: Ilgari surish vositalari, Praga tilshunoslik maktabi, Yan Mukařovskiy, og'ish, parallelizm, defamiliarizatsiya, stilistika, adabiy tahlil, hissiy ta'sir, til o'qitish.

Annotation: This article demonstrates a clear and understandable view of the concept of prioritization of foregrounding in literature, drawing on the work of Prague Linguistics and Jan Mukařovsky. It explains the usage of deviation and parallelism as its main mechanisms, it disrupts familiar language, facilitating the reader's deeper engagement with texts. The article also discusses cultural differences, emotional impact, and stylistic subtleties, arguing that foregrounding is not just a theoretical concept, but a useful tool for teaching literature and language.

Key words: Foregrounding, Prague School of Linguistics, Jan Mukařovský, deviation, parallelism, defamiliarization, stylistics, literary analysis, emotional impact, language teaching.

Introduction. In literary study and stylistics, foregrounding explains how language use makes certain parts of a text stand out. The Prague School of Linguistics, especially Jan Mukařovský (1977)[1], originated this term. He stated that literature deautomatizes thought by disrupting standard language use. Basically, foregrounding describes how texts attract attention by differing from typical language. This paper will discuss the basis for foregrounding, its applications, and scholarly debates regarding its importance. By examining theory, research methods, and literary examples, it will explore how this idea accounts for literary skill and its reader impact.
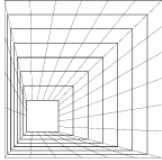
Theoretical Background. Early Theories and the Prague School: Early 20th-century scholars from the Prague School of Linguistics searched for structure in language, literature, and style. Jan Mukařovský (1977) saw literary language as a specific form of language use different from common speech, as it intentionally avoids automatization. He uses Viktor Shklovsky's (1965/1917) defamiliarization concept to explain how art restores our perception of reality. For example, a normal paragraph about snow may not grab a reader's attention. Like other authors, Leo Tolstoy established the standard for war literature with battle scenes in War and Peace; ordered but full of digressions, sudden sensations, and confusing images so that readers experience war as odd and chaotic rather than usual and honorable[2] (Shklovsky).

Stylistics grew as a field in the mid-20th century. Leech and Short (1981)[3] suggested deviation from the norm and pattern repetition as two types of foregrounding. These types widened foregrounding's application to narrative prose, drama, and regular spoken language.

[1] Mukařovský, J. (1977). Standard language and poetic language. In P. L. Garvin (Ed. & Trans.), A Prague School reader on esthetics, literary structure, and style (pp. 17–30). Washington, DC: Georgetown University Press. (Original work published 1932)

[2] Shklovsky, V. (1965). Art as technique. In L. T. Lemon & M. J. Reis (Eds. & Trans.), Russian formalist criticism: Four essays (pp. 3–24). Lincoln: University of Nebraska Press. (Original work published 1917)

[3] Leech, G. N., & Short, M. H. (1981). Style in Fiction: A linguistic introduction to English fictional prose. London: Longman.

Quantitative Observation and Linguistic Deviation. Snowdon (96) E.E. Cummings' poem "anyone lived in a pretty how town" shows how deviation reaches foregrounding in poetry through defied capitalization and sentence writing, breaking traditional language rules. "anyone lived in a pretty how town (with up so floating many bells down). The odd phrase pretty how town makes readers pause and think about its meaning. Language dislocation creates Mukařovský's (1977) deautomatization. Similarly, in King Lear, the Fool says:

You should have been old before now, an you had wisdom!.

The audience feels uneasy since the more important part should come before the less, creating a strange conflict between age and wisdom. Pattern repetition in formal design creates poetic foregrounding. Biblical psalms benefit from both functions, making the message stronger and easier to remember.

The sky tells what his hands have done, and the heavens show what he has made (Psalm 19:1, KJV).

The repeated pattern creates rhythm and formality, strengthening the message. Walt Whitman's:

I hear America singing, the varied carols I hear

creates a democratic rhythm that enacts the poem's inclusive message.

Semantic and Cognitive Aspects of Foregrounding. Sometimes, foregrounding happens when something unusual is said. For instance, when Dylan Thomas wrote Do Not Go Gentle into That Good Night, he uses that good night to mean death, forcing us to think differently about it. By contrasting peaceful images with fighting back hard.

Rage, rage against the dying of the light

By this line he evokes feelings in readers. Foregrounding already makes this sense stronger[4]. This strange way of saying things changes how reader and writer usually view death, forcing everyone to reconsider its meaning (Semino and Stockwell, 2000).

Foregrounding appears outside poetry. In Virginia Woolf's To the Lighthouse, for example, she uses stream-of-consciousness to point out how we process and see things. Her sentences meander, and she avoids regular punctuation to copy how we think:

But what after all is one night? so little an interval, especially when bad weather comes on again and the nights darken so early, and a candle may be here in the evening...

The lack of punctuation and repetitive rhythm makes us experience time as flowing and personal, showing Woolf's difficulty conveying consciousness in her writing. James Joyce's Ulysses also uses story techniques, like the comma-free Penelope portion that arbitrarily grabs readers into Molly Bloom's thoughts.

Scholarly Discussions and Debates. Foregrounding theory has led to unresolved discussions. Van Peer (1986)[5] found that textual cognitive foregrounding leads to better memory and stronger negative emotions. Miall and Kuiken (1994)[6] linked foregrounding to emotional processing, claiming stylistic changes can amplify emotion.
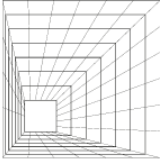
Some critics claim that deviation needs a norm, but norms depend on culture (Miall and Kuiken, 1994). An English error is common in some Japanese or Arabic poetry. Other researchers note that subtlety matters. Ernest Hemingway's simple writing stands out for its naturalness and comprehensibility but also for implying the importance of what's left out.

Foregrounding is a theory and a way to teach literature and language. Having students find what makes Cummings' art different or repeated structures in Whitman's writing helps them examine

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[4] Semino, E., & Stockwell, P. (2000). Cognitive stylistics: Language and cognition in text analysis. Amsterdam: John Benjamins.

[5] Van Peer, W. (1986). Stylistics and psychology: Investigations of foregrounding. London: Croom Helm.

[6] Miall, D. S., & Kuiken, D. (1994). Foregrounding, defamiliarization, and affect: Response to literary stories. Poetics, 22(5), 389–407. https://doi.org/10.1016/0304-422X(94)00011-5

style and read more closely for language. Foregrounding can also help people learn a second language. Odd sentence structures force students to think harder about grammar and word choice, which can aid retention (van Peer, 1986).

Conclusion. Foregrounding is still needed to understand literary art. Foregrounding shows how writers use deviation and repetition to refresh our perception, from Shakespeare's paradoxes to Cummings's syntax and from Whitman's anaphora to Woolf's focus on inner thoughts. Its importance goes from the Prague School to current stylistics, cognitive science, teaching, and digital media. Ultimately, literature's strength lies in reconditioning perception and reliving life's emotional experience (Shklovsky, 1965/1917). Foregrounding's ability to refresh, surprise, and provoke thought remains vital to this shift.

References

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