THE ESSENCE AND ROLE OF FOREGROUNDING STRATEGY

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The origins of the concept of foregrounding are found in the works of representatives of the Prague School of Linguistics, whose names are associated with the implementation of structural and functional approaches in linguistics and literary criticism. Jan Mukařovski, who proposed the term aktualisace, called bringing to the fore the actualization of some component of the text. Everything that is in the foreground, he believed, is known in comparison with something that is the background "[1]. B. Gavranek characterized the actualization in a similar way that contrasting actualization with automated perception. Researcher saw in it "such a use of linguistic means that attracts attention in itself and is perceived as unusual, devoid of automatism, deautomatized"[2].

In the works of Russian formalists, advancement was associated with a change in form that was obvious to the reader/viewer and was opposed to the automated perception of artistic norms, i.e. was interpreted as estrangement, “a way to see things taken out of their context”, “a way to increase the feeling of a thing”[3]. All these ideas, which form the main content of the concept of foregrounding, were further developed both in domestic and foreign science, for example, in the American "new criticism", where they were mastered by linguists who actively studied the literary text[4].

In modern foreign scientific literature, the interpretation of the foregrounding usually combines two ideas - the idea of deviation from the norm (deviation) and the idea of parallelism (parallelism). J. Dowthwaite characterizes them as fundamental (global) high-order techniques. Deviation from the norm is interpreted in this case as a deliberate violation of some rule, making a “mistake” (deliberately masking “mistakes” of one kind or another), and parallelism as a repetition, i.e. multiple use of linguistic characteristics: phonological, grammatical, grapho-logical, thematic, etc. The actualization of the foregrounding strategy as a combination of the mentioned fundamental techniques is carried out, according to Dowthwaite, through the use of lower-level devices.

In the field of grammar, such a technique can be, for example, a violation of the order of words in a sentence, in the field of graphology - the use of a lowercase letter in the first word or the capitalization of all words, etc. Referring to the experience of studying at school, where a student is advised not to repeat a word to express a thought, and to use its synonym, researcher treats parallelism as a special case of deviation from the norm. W. van Per and F. Hackemulder[5], who also analyze the foregrounding in the context of the concepts of deviation from the norm and parallelism, project it mainly on the sphere of stylistics and rhetoric. Deviation from the norm is attributed by them to poetic creativity and is regarded in relation to it as a tradition. Unlike an ordinary native

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[1] Mukarzhovsky J. Literary language and poetic language // Prague Linguistic Circle. M., 1967.p406–432.

[2] file:///C:/Users/User/Downloads/Foregrounding_by_Schirova2015.pdf

[3] http://philologos.narod.ru/shklovsky/prose1983.htm (date of access: 04/27/2015)

[4] Peer, W. & Hakemulder, J., Foregrounding // K Brown (Eds.), Encyclopedia of Language and Linguistics. Oxford, 2006.

[5] Peer, W. & Hakemulder, J., Foregrounding // K Brown (Eds.), Encyclopedia of Language and Linguistics. Oxford, 2006.

speaker, according to V. van Per and F. Hackemulder, an artist has the right to violate the rules, maxims and conventions in the field of language, literary canons and textual organization. Typical cases of deviation from the norm (clear examples of deviation) by W. van Per and F. Hackemulder are neologisms, author's metaphors, violation of grammatical norms, archaisms, paradoxes and oxymorons, i.e. trails. Parallelism, in the same interpretation, implies the repetition of a structure or part of it, as a result of which this structure (or part of it) comes to the fore in the reader's perception. Various figures of speech collected in textbooks on stylistics and rhetoric are declared examples of parallelism: assonance, alliteration, meter, semantic symmetry, etc.[6]. Like W. van Per and F. Hackemulder (cf. above his / her attention is thereby drawn to the form of the text itself rather than to its content), John Cuddon refers the foregrounding to an act of expression (form), although he recognizes the regularity of its connection with content. Artistic techniques and means of pushing the act of expression into the foreground, Cuddon writes, focus the reader's attention on the literary language and inevitably entail further focusing of this attention on the reality that the language represents. In support of his position, Cuddon quotes the words of J. Mukarzhovsky about the function of poetic language: “The function of poetic language consists in the maximum of the utterance… it is not used in the services of communication, but in order to place in the foreground the act of expression, the act of speech itself [7].

Understanding the general principles of foregrounding does not lose its relevance today. In the most general sense, foregrounding implies highlighting something significant, significant in the text, while the theme and idea of a literary work (topic or theme) are often placed in the sphere of significance. Less often, foregrounding is projected onto the micro-level (micro-level) of the text and is associated with a violation of the norm regarding not so much the content as the language form[8]. The use of techniques and techniques that actualize the foregrounding allows the author to organize the text in such a way as to focus readers' attention on meaningful textual meanings.

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2. Douthwaite J. Towards a Linguistic Theory of Foregrounding Torino, 2000.
3. file:///C:/Users/User/Downloads/Foregrounding_by_Schirova2015.pdf
4. http://philologos.narod.ru/shklovsky/prose1983.htm (date of access: 04/27/2015)
5. Mukarzhovsky J. Literary language and poetic language // Prague Linguistic Circle. M., 1967.p406–432.
6. Peer, W. & Hakemulder, J., Foregrounding // K Brown (Eds.), Encyclopedia of Language and Linguistics. Oxford, 2006.

[6] Peer, W. & Hakemulder, J., Foregrounding // K Brown (Eds.), Encyclopedia of Language and Linguistics. Oxford, 2006.

[7] Cuddon J. A. The Penguin Dictionary of Literary Terms and Literary Theory. Third Ed. L., 1992.

[8] Douthwaite J. Towards a Linguistic Theory of Foregrounding Torino, 2000.