

## The Role of Foregrounding in Literary and Non-Literary Texts

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**Annotation:** *Foregrounding is a key concept in stylistics, referring to the deliberate deviation from linguistic norms to create emphasis, aesthetic appeal, or persuasive impact. Initially developed by the Prague School of Linguistics, foregrounding plays a crucial role in both literary and non-literary texts. This article explores the mechanisms of foregrounding, including deviation and parallelism, and examines its effects in different textual domains. In literary texts, foregrounding enhances aesthetic appreciation and reader engagement through phonetic, syntactic, and semantic deviations, as seen in poetry, prose, and dramatic works. In non-literary contexts, such as advertising, journalism, political discourse, and scientific writing, foregrounding serves communicative and persuasive functions. Drawing on key theoretical contributions from Mukařovský, Leech, and Fairclough, this study highlights the interdisciplinary relevance of foregrounding in human communication. The findings underscore its universal role in shaping textual interpretation, making foregrounding a vital stylistic tool across various fields.*

**Keywords:** *foregrounding, deviation, parallelism, stylistics, literary texts, non-literary texts, discourse analysis*

## Роль переднего плана в литературных и нелитературных текстах

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**Аннотация:** *Передний план – ключевое понятие в стилистике, обозначающее намеренное отклонение от языковых норм с целью создания акцента, эстетической привлекательности или убедительного воздействия. Первоначально разработанный Пражской лингвистической школой, передний план играет решающую роль как в литературных, так и в нелитературных текстах. В этой статье исследуются механизмы выделения переднего плана, включая отклонение и параллелизм, а также его влияние в различных текстовых областях. В литературных текстах передний план усиливает эстетическую оценку и вовлеченность читателя за счет фонетических, синтаксических и семантических отклонений, как это видно в поэзии, прозе и драматических произведениях. В нелитературных контекстах, таких как реклама, журналистика, политический дискурс и научные статьи, передний план выполняет коммуникативные и убеждающие функции. Опираясь на ключевые теоретические достижения Мукаржовского, Лича и Фэйрклафа, это исследование подчеркивает междисциплинарную значимость приоритетного плана в человеческом общении. Результаты подчеркивают его универсальную роль в формировании текстовой интерпретации, делая передний план жизненно важным стилистическим инструментом в различных областях.*

**Ключевые слова:** *выход на первый план, отклонение, параллелизм, стилистика, художественные тексты, нелитературные тексты, дискурс-анализ.*

## Badiiy va adabiy bo‘lmagan matnlarda oldingi fonning o‘rni

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**Annotatsiya:** *Oldindan joylashish stilistikaning asosiy tushunchasi bo'lib, urg'u, estetik joziba yoki ishontiruvchi ta'sirni yaratish uchun til me'yorlaridan ataylab chetlanishni nazarda tutadi. Dastlab Praga tilshunoslik maktabi tomonidan ishlab chiqilgan bo'lib, adabiy va adabiy bo'lmagan matnlarda oldingi o'rinni egallash hal qiluvchi rol o'ynaydi. Ushbu maqola oldingi o'rin tutish mexanizmlarini, shu jumladan og'ish va parallelizmni o'rganadi va uning turli matn sohalarda ta'sirini o'rganadi. Badiiy matnlarda fonetik, sintaktik va semantik og'ishlar orqali estetik baho va o'quvchining qiziqishini kuchaytiradi, bu she'riyat, nasr va dramatik asarlarda ko'rinadi. Reklama, jurnalistika, siyosiy nutq va ilmiy yozuv kabi adabiy bo'lmagan kontekstlarda birinchi o'ringa qo'yish kommunikativ va ishontirish funksiyalarini bajaradi. Mukařovskiy, Leech va Faircloughning asosiy nazariy hissalariga tayangan holda, ushbu tadqiqot insoniy muloqotda birinchi o'rinni egallashning fanlararo dolzarbligini ta'kidlaydi. Topilmalar uning matn talqinini shakllantirishdagi universal rolini ta'kidlaydi, bu esa turli sohalarda asosiy stilistik vositaga aylanadi.*

**Kalit so'zlar:** *oldingi o'ringa qo'yish, og'ish, parallelizm, stilistika, badiiy matn, adabiy bo'lmagan matnlar, nutq tahlili*

Foregrounding is a key concept in stylistics and discourse analysis, referring to the deliberate deviation from linguistic norms to draw attention to certain elements of a text. Coined by Jan Mukařovský (1932), a member of the Prague School of Linguistics, foregrounding is often associated with artistic language but also plays a significant role in non-literary discourse. This article explores the mechanisms of foregrounding, its functions in both literary and non-literary texts, and its impact on readers and audiences.

Foregrounding is rooted in formalist and structuralist traditions, particularly the work of the Prague School. Mukařovský (1932) introduced the concept, arguing that foregrounding occurs when an element of a text stands out against a background of linguistic norms, creating aesthetic or cognitive effects. He distinguished between automatization, where language follows predictable patterns, and foregrounding, where linguistic features disrupt these patterns to capture attention.

Leech (1969) expanded on Mukařovský's ideas, identifying two main types of foregrounding:

1. Deviation – A departure from standard language use, such as ungrammatical structures, neologisms, or unconventional syntax.

2. Parallelism – The repetition of linguistic patterns, sounds, or structures that create emphasis and rhythmic effects.

Leech (2008) further emphasized that foregrounding is not exclusive to poetry or literature but also plays a role in everyday communication, including advertising and political discourse. Similarly, Simpson (2004) argued that foregrounding engages the reader's cognitive faculties, leading to deeper emotional and intellectual processing.

Foregrounding is widely recognized as a central feature of literary texts, particularly in poetry and prose (Short, 1996). Research has shown that linguistic deviation in literary works enhances aesthetic appreciation (Van Peer, 1986). For instance, phonetic foregrounding in poetry – through alliteration, rhyme, or rhythm – creates musicality and emotional resonance (Jakobson, 1960). Syntactic and semantic foregrounding, such as metaphor and inversion, are also widely analyzed in literary studies.

Stylistic analyses of modernist literature, such as Joyce's "Ulysses" or Woolf's "Mrs Dalloway", highlight how fragmentation and stream-of-consciousness narration employ foregrounding to reflect psychological depth (Stockwell, 2002). These deviations from traditional

narrative structures require active reader engagement, aligning with cognitive stylistics theories that link foregrounding to heightened literary experience (Miall & Kuiken, 1994).

While foregrounding is traditionally associated with literature, scholars have examined its presence in non-literary texts. Cook (1994) demonstrated how advertisements use phonetic and syntactic foregrounding to make slogans more memorable. Similarly, Fairclough (1995) analyzed political speeches, highlighting how repetition and metaphor create persuasive effects.

In media studies, Bell (1991) showed that headlines use foregrounding through ellipsis, wordplay, and inversion to capture readers' attention. In scientific discourse, Halliday & Martin (1993) noted that foregrounding occurs in research articles, where rhetorical questions and emphatic structures signal key findings.

Foregrounding in literary texts enhances thematic depth and aesthetic appeal through phonetic, lexical, syntactic, and semantic deviations.

Alliteration, assonance, and rhyme contribute to the poetic effect. Jakobson (1960) argued that poetic function is achieved through sound repetition, as seen in Edgar Allan Poe's "The Raven":

"And the silken, sad, uncertain rustling of each purple curtain."

Graphological deviations, such as e. e. cummings' unconventional punctuation, serve as visual foregrounding, reinforcing meaning beyond words (Leech, 1969).

Literary texts frequently use lexical innovation. Shakespeare's coinages (e.g., "unfriended") demonstrate how neologisms create memorable expressions (Short, 1996). Syntactic deviation, such as inversion or sentence fragmentation, is a key feature of modernist literature (Stockwell, 2002).

Metaphor and irony exemplify semantic foregrounding. Orwell's "1984" employs paradoxes like "War is peace. Freedom is slavery." to critique political propaganda (Fairclough, 1995).

Foregrounding is not confined to literature; it is strategically employed in advertising, journalism, political discourse, and scientific writing.

Cook (1994) emphasized how advertising relies on phonetic and syntactic foregrounding. Examples include:

- "Have a break, have a Kit-Kat" (parallelism).
- "Think different" (Apple, grammatical deviation for impact).

Bell (1991) noted that news headlines use foregrounding to attract readers. Examples include:

- "Brexit Means Brexit" – Parallelism enhances memorability.
- "The World Holds Its Breath" – Metaphor adds dramatic effect.

Political rhetoric employs repetition and parallel structures. Martin Luther King Jr.'s "I Have a Dream" speech is a classic example of rhetorical foregrounding (Fairclough, 1995).

Halliday & Martin (1993) observed that scientific discourse foregrounds key findings through rhetorical structures. Examples include:

- "What does this mean? It means that..." (rhetorical question for emphasis).
- "This is not just a minor finding. It is a breakthrough." (lexical emphasis).

Foregrounding is a fundamental stylistic device in both literary and non-literary texts. In literature, it enriches meaning and enhances reader engagement. In non-literary contexts, it serves persuasive, communicative, and aesthetic functions. The extensive research on foregrounding across disciplines underscores its universal role in human communication.

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