



**THE FOREGROUNDING, ITS TYPES
AND FUNCTIONS**

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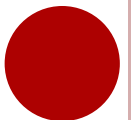
AIMS

- certain layers of poetic texts selectively use certain deviations (foregrounding devices) by favoring certain types of deviations rather than others;
- this selective use is determined by cognitive constraints – that is, the options that are selected more often than not are cognitively simpler than those that are less frequently used.



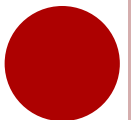
FOREGROUNDING

- Linguist Michael Alexander Kirkwood Halliday (often M.A.K. Halliday) has characterized foregrounding as motivated prominence: "the phenomenon of linguistic highlighting, whereby some features of the language of a text stand out in some way" (Explorations in the Functions of Language, 1973).



FUNCTION

- Establishment of hierarchy of meanings and elements inside the text, that is emphasizing or foregrounding of the most important parts of a message.
- Providing cohesion and integrity of the text and at the same time segmenting the text for perception convenience : establishment of links between the parts of the text and its separate constituents.

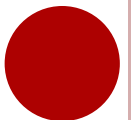


- Putting in order the information due to which readers may decode unfamiliar elements of the code.
- Foregrounding forms aesthetical context and fulfills a number of semantic functions, with expressiveness being one of them. Expressiveness is a property of the text or its part to convey a meaning with enhanced intensity and results in emotional or logical reinforcement, which can be either figurative or not.

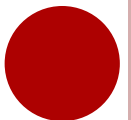


TYPES OF FOREGROUNDING

- **Defeated expectancy** may come up on any level of the language. It may be an unusual word against the background of otherwise lexically homogeneous text.
- It may be an author's coinage with an unusual suffix. Among devices that are based on this principle we can name pun, zeugma, paradox, oxymoron, irony, anti-climax, etc.



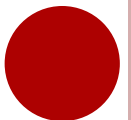
- **Convergence** as the term implies a combination or accumulation of stylistic devices promoting the same idea, emotion or motive. A stylistic device is not attached to this or that stylistic effect. Therefore a hyperbole, for instance, may provide any number of effects: tragic, comical, pathetic or grotesque. Inversion may give the narration a highly elevated tone or an ironic ring of parody.



- **Coupling** is based on the affinity of elements that occupy similar positions throughout the text. Coupling provides cohesion, consistency and unity of the text form and content.
- Syntactical affinity is achieved by all kinds of parallelism and syntactical repetition—*anadiplosis*, *anaphora*, *framing*, *chiasmus*, *epiphora* to name but a few.



- **Semantic field** is a method of decoding stylistics closely connected with coupling
- Lexical elements of this sort are charged with implications and adherent meanings that establish invisible links throughout the text and create a kind of semantic background so that the work is laced with certain kind of imagery.



- **Semi-marked** structures are a variety of defeated expectancy associated with the deviation from the grammatical and lexical norm
- It's an extreme case of defeated expectancy much stronger than low expectancy encountered in a paradox or anti-climax, the unpredictable element is used contrary to the norm so it produces a very strong emphatic impact.



**Thank you
for your attention**

