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Equating and Contrasting Ideologies in R. W. Emerson's "Nominalist and Realist": A critical Stylistic Study

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Abstract

Equating and contrasting are found to be helpful textual tools through which a text producer can construct a variety of visions of the world. Such world views can be reflected via language mediation processes that convey writer's individual experiences in an attempt to structure their ideologies either through equating or contradicting other ideas in their textual practices. Thus, the current article is a practice of such issues applied to Emerson's essay entitled *"Nominalist and Realist"* to realize his logic concerning the different approaches to abstract ideas, empiricism, and the universal triggers of knowledge between the two poles of thinking, namely: the nominalist and the realist. In terms of the two selected textual elements "equating and contrasting", the individualism and universalism are scrutinized thoroughly in this study to stand on those language features that contribute to the growing realization of the affirmation and/or denial of the various propositions in the essay under analysis.

Introduction

Studies on textual constructs that convey the idea of contrast and/or equation have focused on the semantic principles. Such principles help frame and identify the contrastive relations which refer to the implication of comparing two or more dissimilar ideas or to present a series of parallel constructions. In terms of structure, clauses can be joined in a variety of ways. In discourse, such joining processes have been paid a considerable attention which gives rise to certain terminologies resulting from combined clauses, such as, explanation, narration, identification, contrasting, etc.

Moreover, morphology has also a role in making explicit how contrast is identified and distinguished. Also, language provides many alternatives to how to equate structural variables that tell us how such language forms are equivalent when they are presented in nearby or adjacent clauses. Thus, equating and contrasting highly contribute to view the world as reflected in the text and the set of ideas that such a text demonstrates. Furthermore, almost every text projects a series of equivalent and/or opposed set of ideas that a reader should be aware of. Lexical semantics has its own unique interest in discussing these language issues,

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especially when a text implies references to two or more entities that share identical meaning or in an opposed relation with the aid of some grammatical properties.

The present study analyses Emerson's essay, entitled "Nominalist and Realist" in terms of equating and contrasting processes in an attempt to trace and spot out the set of ideologies that Emerson embodied in his essay. The essay comprises a series of contrasting ideas among the realists and nominalists with reference to logic. Hence, the choice of the two textual structures, equation and contrasting, helps readers a lot in framing the opposing views that Emerson presents and discusses through the essay under analysis.

1. Literature Review

A variety of stylistic procedures could be employed to approach texts whether literary or not literary to arrive at certain textual appreciation and interpretation as a part of critical practice (Simpson, 1993: 2-3). The practice has become entirely the concern of critical stylistics where social and other life traditions are to be linguistically reflected in texts and how to uncover the textual content through linguistic techniques exploited by a text producer (Norgaard et al., 2010:11-12). Verschueren (2012: 7) adds that a text projects a set of ideas and beliefs as well as opinions, which are considered to be merely forming a group of ideational patterns from which the text is organized. If such content issues are presented in a patterned format, the text is said to have a certain ideological frame (ibid). This part is specified to explore the various forms of equivalence and contrast in terms of language structures and functions. A critical analysis of

Emerson's selected essay is then to be presented.

1.1 Equivalence: Forms and Functions

Merriam Webster defines equivalence as "*the relation holding between two statements if they are either both true or both false so that to affirm one and to deny the other would result in a contradiction*" (2023). Roman Jacobson (cited in Wales, 2011: 142) was the first to introduce the idea of equivalence when discussing the *"Poetic Language"* referring to the structural triggers, such as, repetitive patterns and parallelism. Jacobson comments that paradigmatic and syntagmatic principles are all features of language choice whether a matter of selecting or combining language structures (ibid).

For equivalence, English syntax provides few triggers. Such structures can be grouped into those that belong to the occurrence of opposition, that is, noun phrases. The noun phrase performs a function of "textual construction". Other language elements under this category are *"parallel structures*" and *"relational intensive transitivity choices"* (Jeffries, 2010: 53). The construction of structures that carry content similarity is thought to be ideologically less important or contributes little to the creation of textual ideological significance (Jeffries, 2007: 106). Two or more referents, whether similar or different, can be equated in a variety of structural means, such as, the use of a conjunction (or/ and). This formal variety helps offer the process of alternation. English language users also produce parallel constructions in terms of an explanation and/or description process, which is a matter of rephrasing for the purpose of producing textual

effects (ibid: 107). In intensive structures, the equivalent elements refer to the same entity when the predicate is nominal, or the subject entity is being described when the predicate is adjectival. Furthermore, metaphor and simile are two other ways of how to present "conceptual equivalence" (Jeffries, 2010: 54).

1.2 Contrast: Forms and Functions

In linguistics, 'contrast' refers to a difference between units, particularly one that serves to differentiate meanings in a language (Crystal, 2008: 112). Language specialists, instructors, and dictionary authors suggest a semantic connection linking certain pairs of lexical items known as antonyms, i.e. a wide variety of oppositional relationships in which all semantic traits but one is opposed (Sahan, 2021: 86). Most significantly, there appears to be a link to more deep-seated conceptual meanings, as opposites created textually are normally able to be interpreted in the light of some much more general, and often canonical, antonym pair, and that this process is required from readers to make sense of the text in question (Jeffries, 2010: 58). The oppositeness connection is, therefore, a special form of partial synonymy, with the particular dimension of contrast being socially significant (Jeffries, 2006: 173). Further, the building of opposites is considerably more involved, and there no enough space here to discuss all of the available trigger variants, therefore, just the primary forms of trigger will be presented. Unlike the case of equating, where the copular clause structure (X is Y) is most common, in the case of producing opposites, the negated opposition structure (X, not Y) is the most common one (Jeffries, 2010: 11).

Jones (2002), as cited in Davies' (2013: 114) "*Oppositions and ideology*" *in news discourse*, says that 'negated antonymy' is the "purest" type of antonymy, with its principal goal being to establish a stronger contrast between the two terms by making clear their underlying antonymy. The significance of an opposition based on the negator 'not' is that using a construction like 'X not Y' indicates reciprocal exclusivity within the context in which the opposites are instantiated, regardless of whether the pair in X/Y slots would usually be viewed as gradable or not. Negated opposition or as Jones (2002) called it *'Negated Antonymy'* is more prevalent in persuasive writing and speaking than in formal writing. (X not Y) has the effect of adding rhetorical emphasis, and the immediacy of this emphasis may make it better suited to speaking than writing (Davies, 2013: 114).

In contrast to negation, which frequently demonstrates preference for one state or viewpoint over another, what Jones refers to as *'transitional antonymy'* frequently entails either a past condition that has since changed in the present or a current state that has the potential to develop into its opposite in the future. 'X changes into Y' (or 'turns X to Y'), 'X gives way to Y', 'X falls into Y', and 'X becomes Y' are all common frames. Jones defines 'comparative antonymy' as "the co-occurrence of an antonymous pair within a framework that places those words in a comparative context or compares one antonym to the other." He mentions common frames for instance 'more X than Y,' 'X is more [Adj] than Y,' and 'X rather than Y'. He refers to the 'more X than Y' framework as an example of 'direct comparison,' a framework that is 'used to

determine the point on a semantic scale that best represents that what is being described.' The second ('X is more [Adj] than Y') is an 'indirect comparison' since "the phrases above assess antonyms against a distinct, stated scale." (2002: 36).

The traits stated in the X/Y pair, or those expressed in the scale against which they are assessed, are gradable where comparative frames vary from negated ones. It is difficult to ascribe comparison features to words or phrases that are commonly thought to be complementaries by using' more' or 'less' (Davies, 2013: 114). *Concessive opposition* is a type of syntactic framing for oppositions that Mettinger and Jones generally overlook. Examples include *'while', 'despite', 'yet*,' and so on. The *'concessive clauses'* in which these conjuncts appear convey a contrast between two situations. They assert elsewhere that concession *"signal the unexpected, surprising nature of what is being said in the light of what has come before" (*ibid). Leech (2006: 24) defines a concessive as an adverbial clause or other adverbial that indicates a contrast of meaning or the implication of "unexpectedness" in its connection to the matrix clauses of the sentence of which it is a part'. Texts employ oppositional pairings through triggers that emphasize their contrastive function. The contrasts are frequently between entire situations rather than individual phrases. The most obvious examples are those that employ terms like 'X contrast (ed) with Y' or 'X opposite/opposed to Y.' In Jones' view, the closest counterpart to the explicit opposition category is what he terms *"distinguished antonymy,"* which entails an oppositional pair co-occurring *"within a*

*framework that alludes to the inherent semantic dissimilarity of those words" (*ibid).

The repeating of particular structures, within which certain lexical components are foregrounded, allowing the addressee to relate them in some way, is referred to as syntactic parallelism (Davies 2013: 115). Short (1996: 92) makes the important point that parallelism *"has the power not just to foreground parts of a text for us, but also to make us look for parallel or contrastive meaning links between those parallel parts"* in his study of the stylistic aspects of literary texts. A large number of parallel structures *"drive readers towards perceiving semantic relations between words and phrases which do not as such exist in the language system as a whole."* Davies (2013:116) stated that "Parallelism" is *"an important contrast-generating device",* accordance with Jones's views. In doing so, he restricts the examples he discovers to parallel structures that contain at least two pairs of opposites, one pair of which is ancillary to the other and occasionally unusual. He classifies the occurrence as a subtype of "ancillary antonymy."

Here is a table shows some of the most common syntactic triggers as mentioned in Jeffries (2010)

1	**Negated opposition**	**X not Y; some X, no Y; plenty of X, a lack of Y etc.**
2	**Transitional opposition**	**Turn X into Y; X becomes Y; from X to Y etc.**
3	**Comparative opposition**	**More X than Y; less X than Y.**
4	**Replacive opposition**	**X instead of Y; X rather than Y; X in preference**

		to Y etc.
5	**Concessive opposition**	**Despite X, Y; X, yet Y; X still, Y etc.**
6	**Explicit oppositions**	**X by contrast with Y; X as opposed to Y etc.**
7	**Parallelism**	**He liked X. She liked Y; your house is X, mine is Y etc.**
8	**Contrastives**	**X, but Y**

Chart 1: Types of Opposition Triggers

These triggers should not be seen as categories in themselves, but as signs that the text is generating a pair of opposites that may or may not be generally recognized. It should be noted that many triggers might occur in a single case, and some are frequently observed simultaneously (Jeffries, 2010: 55).

1.3 Emerson's "Nominalist and Realist": Overview

"The standard interpretations identify the nominalist-realist debate with a question: are universals real?" *(De Waal, 1996).* In the late Middle Ages, the two primary theoretical choices addressing the reality of generic objects were realism and nominalism. Realists believed in the extra mental existence of common natures or essences, while nominalists did not. However, the so-called "Problem of Universals" was only one of the major issues at stake between realists and nominalists, whose disagreements centred on the status and mutual relationships of the fundamental items of the world (individual and universal substances, individual and universal accidents), as well as, their relationship to language (Pasnau, R. 2009: 647). Borghini (2021) confirms that all entities, according to realists, may be divided into two categories: particulars and universals. Nominalists, on the

other hand, contend that there are only particulars. Nominalists define reality in a radical way: there are no universals, just particulars. The underlying premise is that the universe is made up entirely of particulars, whereas universals are created by humans. They originate in the representational system (how we think about the world) or in the language (how we communicate about the world). Realists believe in the existence of two types of entities: particulars and universals. Particulars are similar because they share universals.

Emerson's polarity logic, which he outlined in the earlier essay "compensation" (1841), is directly reflected in the article "nominalist and Realist," which was published in Essays: Second Series (1844). The "nominalist" in this 1844 essay refers to a supporter of the unique aspects of experience. He appropriates the term "Realist" to represent the polar opposite—belief in what is generic or universal as the basis of knowledge. The writer opens his paper by stating that a man seldom lives up to the "thought" or notion that he has, that he rarely realizes his full potential. The same may be said about society, political groups, and even genius...We seek the universal in the individual, but the universal is transcendent (Wayne, 2010: 197-8) Emerson seeks for balance in expressing how life is lived at the crossroads of individuality and universality in this essay. In this article, he makes the claim that "every man" is both a "partialist" and a "universalist," and that life is one ongoing struggle to solve this "Universal Problem." (ibid). Emerson delivers that the human soul's Janus-faced position could be *"The end and the means, the gamester and the*

game, —life is made up of the intermixture and reaction of these two amicable powers. We must reconcile as many paradoxes as possible." Emerson offers a philosophy of balanced compensations, of parity between the local and general modalities of awareness, in this passage. He situates such issue inside his broader framework of an over-soul, of the whole of existence. The writer was more forcefully anti-nominalist in other settings, such as, *"History," "Spiritual Laws," "nature," and "The Method of Nature."* He criticized the British philosophical tradition's empiricist or sensualist conception of human experience as represented by Hobbes, Locke, Berkeley, and Hume (ibid, 199). At the end, in "nominalist and Realist," Emerson makes the case that even though there is no limit to the "horizons" and "circumferences" of the soul, if we are unable to always take *"voluntary and conscious steps in the admirable science of universals,"* at least we should "see the parts wisely, and infer the genius of nature from the best particulars with a becoming charity" (ibid: 200)

2. Findings and Discussion

This section is specified to explore and detect the formal features of equation and contrast and their effects in conveying the implied ideologies in regard to how Emerson's essay under analysis makes explicit the direct opposition between the nominalists and the idealists. The methodology approach in this part of the research is to be descriptive and interpretational, a design best suited to examine the selective procedure of those influential extracts. Following such qualitative approach is appropriate for the attaining the objectives of the current study where quantity

is out of purpose since the latter approach serves no purpose for getting the required results because stylistic choices are to be discussed in terms of selection in such studies rather than providing numbers.

2.1 Equated Constructions in the Essay

A variety of equational constructions is explicitly indicated in Emerson's *Nominalist and Realist* that serves to convey a clash of ideologies between the two poles of thinking. Emerson employs many formal features of language in terms of intensive relational structures and parallels as well as some metaphorical structures that help communicate his standpoint and establish a pattern of experiences that the nominalist and the realist's adopt. The extracts below are the most ideologically-oriented beliefs of the two poles that show their ways of thinking.

Emerson refers to two notions: "Individuality and Universality" and to make a balance between them, but at the same time, he shows us which side he is aiming to. Equating and contrasting are both textually indicated in the extract below to signal such differential references:

Let us go for universals; for the magnetism, <u>not</u> for the needles. Human life and its persons <u>are</u> poor empirical pretensions. A personal influence <u>is</u> *an ignis fatuus. (Nominalist and Realist, p.437)*In the above extract, the writer shows his orientation and which side he is taking. After a series of quips toward the individuality, Emerson guides the audience's attention to the other pole by saying "*Let us go for universals.*" Each sentence in this paragraph contains one face of Jeffries tool "Equating and contrasting." The first sentence contains contrastive trigger which is of

Negated Opposition type that plays a role in shedding light on which side should people go to according to the writer's point of view. *"To go for magnetism not for needle"* is used ironically to refer to the contrasted parts (universals and individuals) and the word *magnetism* is used as a sign for gathering or balancing both poles. The second and the third sentences have *Intensive relational* and *Metaphorical equivalence* at the same time. In both sentences, the employment of equivalence trigger reflects the writer thoughts of individuality. He describes human life and its "persons" as poor empirical pretensions then he uses the Latin phrase "*ignis fatuus*" which means literally, *"foolish fire"* to equalize it with every personal influence.

Emerson's shift from one side to another can be textually represented, though indirectly, through a comparison between the two poles of thinking as in the extract below:

And, universally, a good example of this social force <u>is</u> the veracity of language, which cannot be debauched ((Nominalist and Realist, p.438*).* Here, once again, the use of *Intensive relational equivalence* is explicit. Emerson mentions a further good feature about universality, now as a social force. One of its good examples is the honesty of language that cannot be immoral. Emerson rendered this idea after speaking out of his country, America. Thus, he is referring to the idea that his language is an example of Universality.

The world of Universality could be created through a lexical set that could contribute to the contrasted activities conveyed through dynamic verbs as in: We hide this universality if we can, <u>but</u> it appears at all points. We are <u>as</u>

ungrateful <u>as</u> children (Nominalist and Realist, p. 447).

In the first sentence of this paragraph, the two words "*hide*" and "*appears*" are used to reflect the contrast between the two clauses that we hide the "Universality" if we can, but it is there at all points. The occurrence of the contrastive "*but*" adds more power to the word "*appear*" and shows the real strength of "Universality". The writer, directly after such contrast, concludes that by doing such thing (hiding the universality), we would be equal to children *"as ungrateful as children."* The second sentence can be counted as *Metaphorical equivalence.*

The extract below is a good example of how intensive relational equation is practiced extensively in an attempt to present in detail some relational connections between certain entities, namely; masters, conductors, voices, the genius of nature, and men and women:

As the Master overpowered the littleness and incapableness of the performers and <u>made</u> them conductors of his electricity, so it was easy to observe what efforts nature was making, through so many hoarse, wooden and imperfect persons, to produce beautiful voices, fluid and soul-guided men and women. The genius of nature was paramount at the oratorio (Nominalist and Realist, p. 440*).*

Here, another form of equivalence trigger is used which is the *Intensive relational equivalence* by using "made". The performers are equal to conductors of electricity masters. Emerson is speaking here about the efforts of nature and what he referred to by *"the genius of nature"* who will reveal through music since he is the essential part and the center point of the oratorio despite "*the littleness and*

incapableness of the performers." The paralleled structures generated in this extract are not formally equated in that some noun phrases are heavy while others, the counterparts, are light. Such linguistic sequences create a pattern that underpins the reality of the social context.

Emerson continues to speak about the genius of nature in the following lines of the essay. This time the presentation of equation is done through an explanatory process of the two references:

This preference of the genius to the parts is the secret of that deification of art, which is found in all superior minds (Nominalist and Realist, p. 440).

He tries to explain nature (preferred by the genius) through art. For him, the preference of the genius to the parts and the secret of that deification of art are two faces for the same coin and each one leads to the other.

The type of parallelism carried out via a metaphorical construction is also practiced by Emerson. The dominant scene in the extract below is controlled by the presentation of two entities, compared in terms of convergence:

I wish to speak with all respect of persons, but some-times I must pinch myself to keep awake and preserve the due decorum. They melt so fast into each other that they are like grass and trees, and it needs an effort to treat them as individuals (Nominalist and Realist, p. 441).

The metaphorical equivalence is clear in this extract (*like*). Emerson declares that it is so hard for him to treat people as individuals because they look for him *"like grass and trees"* very connected and united, hence it would be revolt against nature if he treated them as individuals. Again, he is calling for

universality. Furthermore, the compound verb phrases produced in the second part of the first sentence justify Emerson's sense of pronouncing the forthcoming declaration of fusing people out of some individuals.

It seems sometimes that Emerson enthusiastically supports what the Realists had in their pockets that are essentially oriented towards the logical reasoning of the world. Speaking on their behalf, Emerson confesses:

In the famous dispute with the Nominalists, the Realists had a good deal of reason. General ideas are essences. They are our gods: they are round and ennoble the most partial and sordid way of living (Nominalist and Realist, p. 438).

Emerson endeavors to declare the association between the details and the hidden universality that the Realists want to convey and practice in their life procedures. References to *General ideas* are realized through a concrete replacement of *our gods* and *round and ennoble the most partial and sordid way of living*. This is their unique way of seeing the world where all, they believe, should draw on experiences, ordinary events, and observations in order to explore their surroundings to come to terms with the increasing hardships. The focus on the value of details is then fostered later after two long paragraphs, where Emerson agrees with the Realists' preferences:

In modern sculpture, picture and poetry, the beauty is miscellaneous; the artist works here and there and at all points (Nominalist and Realist, p. 440).

The descriptive relational equation type is very clear through making the concept of beauty part of any genius practice.

3.2 Opposed Constructions in the Essay

Opposed constructions are also found in a variety of forms at the lexical and phrasal levels in Emerson's *The Nominalist and the Realist* that well bring their dissimilar activities into prominence. Here are some important quotes that ideologically hold such contrasted activities.

In modern sculpture, picture and poetry, the beauty is miscellaneous; the artist works here and there and at all points, adding and adding, <u>instead</u> of unfolding the unit of his thought (Nominalist and Realist, p. 440).

After comparing art to nature, Emerson shifts to talk about how people deal with art. The type of contrastive trigger that is used here is called *Replacive Opposition*. The use of "*instead* " reflects what the writer wants to deliver to the artist that he advises them to work on the unity of their thoughts instead of "*adding and adding.*" Thus, the contrasted activity depicted here is presented through the process of alternation.

The set of comparisons carried out by Emerson in this essay is on behalf of the contrastive type (X, but Y). Here the text producer finds such textual means important to convey social experiences which are seen controversial since the type of activities done by the realists and the nominalists suggests actions that are actually justify their needs. The chart below comprised a set of contrastive structures that are mostly oriented towards the writer's position from the *Nominalist's* restricted views and his support of the *Realist's* generalizations. Nature is highly emphasized in many instances that Emerson presents throughout his essay.

Contrastive Instances	Explanations
So, with Mesmerism, Swedenborgism, Fourierism, and the millennial Church; they are poor pretensions enough, but good criticism on the science, philosophy and preaching of the day (Nominalist and Realist p. 440).	The contrasted view in this quote shows the usefulness of those figures when recording their individual activities.
You have not got rid of parts by denying them, but are the more partial. You are one thing, but Nature is one thing and the other thing, in the same moment (Nominalist and Realist p. 441).	Referring to Nature as the only thing one can act by is another sign of the writer's position with the Realist. This is done through his attempt to address others through 'you' twice and the presence of 'but' that shows no other choice for others, which is Nature only.
Democracy is morose, and runs to anarchy, but in the State and in the schools, it is indispensable to resist the consolidation of all men into a few men (Nominalist and Realist, p. 443).	The opposition here is made direct between the view of democracy in its general-theoretical view and in its practical sense.
It is the secret of the world that all things subsist and do not die, but only retire a little from sight and afterwards return again. Whatever does not concern us is concealed from us (Nominalist and Realist p. 445).	Once again, Emerson's support of generality and support of "Universality" features here especially when referring to the eternal results of some activities practiced by the realist. The writer's position is explicit through the presence of the inclusive "us."
Really, all things and	The content of this

persons are related to us, but according to our nature they act on us not at once but in succession, and we are made aware of their presence one at a time (Nominalist and Realist p. 445). All the universe over, there is but one thing, this old Two-Face, creator-creature, mind-matter, right wrong, of which any proposition may be affirmed or denied (Nominalist and Realist, p. 446). We hide this universality if we can, but it appears at all points. We are as ungrateful as children (Nominalist and Realist, p. 447).	quote shows the writer's opposed expectation with reference to his presentation of the generalized views that ensure his belief of how the people referred to perform their activities bit by bit. This reflects the writer's polarity logic. The use of contrastive "but" produces appositional equivalence that helps to define a man who is both a "partialist" and a "Universalist". The inclusive 'we' shows the Essayist support of "Universality". It is out of control. So, the contrast in this extract is the opposed expectation on the part of "Universality."

Chart 2: Contrastive Opposition in Emerson's "*The Nominalist and the Realist*"

The essay also comprises some instances of a mixed type of opposition, which is negation and contrast. Such textual mixture establishes the focus of the text producer through which he can builds up the details of his recounting. Below are three most outstanding examples that are helpful in recognizing Emerson's ideological standpoints:

It is commonly said by farmers that a good pear or apple costs no more time or pains to rear than a poor one; so, I would have no work of art, no speech, or action, or thought, or friend, but the best (Nominalist and Realist, p. 446).

I thought I was right, but I was not… (Nominalist and Realist, p. 447).

That is in nature, but not in them (Nominalist and Realist, p. 435).

In the first quote, Emerson tries to encourage both the Nominalists and the Realists to be working for the good. The alternation presented through the repeated use of "or" and the concrete nouns (physical elements of earthly existents) draw attention to the instructive nature of Emerson's attempt. In the second extract, though short and simple in structure, explicates the writer's self-correction about his previous belief concerning the two poles' attempts to set things right. Then a concluding remark is made explicit in the third example which shows a particular aspect of generalization pertained to someone's instinctive behaviour.

The essay, in fact, abounds in opposed negating markers, all of which are explicitly indicated by the presence of 'not' whether with its auxiliary verb or as pro-form that has its scope of negation for a particular part of the clause. Below is an example of such case:

Let us go for universals; for the magnetism, not for the needles. Human life and its per sons are poor empirical pretensions. A personal influence is at Lignis fatuus (Nominalist and Realist, p. 437).

The opposition in the above extract works as exclusion where the second part of the clause is not required or not the ultimate aim that the

writer is trying to convey. Or, as in the example below, the negated part does not perform the task of exemption at the ideational level, but it shows the extreme value of the entity stated in the first part, which is "*the veracity of language*":

And, universally, a good example of this social force is the veracity of language, which cannot be debauched (Nominalist and Realist, p. 438).

3. Conclusions

Emerson's language and textual choices help create the world of comparison and how effectively reflect on life discrepancies between the two poles of thinking. The reader is carried along those aspects of comparison through Emerson's rendering of a variety of concrete examples and references to the Realists' and Nominalists' sets of activities. Emerson's Polarity logic in this essay is structurally indicated through many forms of equating strategies that help recognize his bias with the Realist in that, he believes and does not support, the Nominalist draws on abstract concepts with not concrete realizations. Moreover, references to nature as an instinctive way of conceptualizing the world are intensively represented in this essay through a variety of intensive equivalence and parallel structures, as well as, metaphorical equations. Also, the essay is abundant in opposed negative constructions through which Emerson is able to communicate the clash of ideas between the Nominalist and the Realist, especially when he asserts that every individual has an identity that is inclined to embody the concept of partialism and universalism.

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الخلاصة :

تعتبر الموازنة والتباين ادوات نصية مفيدة يمكن من خلالها لمنتج النص بناء مجموعة متنوعة لعكس رؤية العالم .يمكن أن تنعكس وجهات النظر للعالم من خلال الوساطة اللغوية التي تنقل تجارب الكاتب الفردية في محاولة لهيكلة أيديولوجيات متنوعة داخل النص من خلال موازنة وتباين الأيديولوجيات مع الأفكار الأخرى في الممارسات النصية .وبالتالي، فإن البحث الحالي هو ممارسة لمثل هذه القضايا حيث طبقت على مقال إيمرسون بعنوان" الاسماني والواقعي " لتحقيق فيما يتعلق بالمقاربات المختلفة للأفكار المجردة والتجريبية والمحفزات العالمية للمعرفة بين قطبي التفكير، وهما :الاسماني والواقعي .من حيث العنصرين النصيين المختارين الموازنة والتباين. فهدف البحث الحالي هو فحص الفردية والعالمية بدقة للوقوف على تلك الميزات اللغوية التي تساهم في الإدراك المتزايد لتأكيد و / أو إنكار المقترحات المختلفة في المقال قيد التحليل .

الكلمات المفتاحية : الموازنة، التباين، أدوات اللغة، الاسماني، الواقعي، الفردية، العالمية.

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