

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ
ВАЗИРЛИГИ**

**ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ УНИВЕРСИТЕТИ
АМАЛИЙ ФАНЛАР КАФЕДРАСИ**

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БИТИРУВ МАЛАКАВИЙ ИШИ

ANALOGY AND ITS ROLE IN THE TEXT

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INTRODUCTION

Given the aforementioned the President of the Republic of Uzbekistan Islam Karimov has developed conceptual principles of education and staff training system reforming. These principles are based on stage-by-stage character and priority of the reforms.

The core of the aforementioned concept is a basically new National staff training model, which has been righteously called the "Model of Islam Karimov".

In order to ensure the implementation of the National staff training model, radical reforming of the current system there has been developed and is being implemented the National staff training program. Oliy Mazhilis (Parliament) of the Republic of Uzbekistan approved of this Program in August 29, 1997 as a Law.

Mention should be made that this model is a unique one. International practice does not know similar models. Analysis of the experience in training system reforming that has been accumulated by developed democratic countries, makes it possible to come to the following conclusion: transformations have been done, as a rule, only in education system.

Practically speaking, other stakeholders – an individual, governmental and non-governmental institutions, production sector and science - have not been involved into the staff training and utilization process. Moreover, the reforms carried out had neither adequate width nor depth or scientific validity. The state and society have not been initiators and guarantors of these reforms.

The essence and the peculiarity of the National staff training model is its system integrity. The basic components of this system are - individual, state and society, continuous education, science and production.

Individual – is the key subject and object of the staff training system, the user and manufacturer of educational services;

State and society – are guarantors of staff training and utilization; they are carrying out regulation and control over the system of education and staff training;

Continuous education – is the basis for training qualified and competitive staff. It covers all types of education, public educational standards, structure and performance environment;

Science – is a producer and user of highly qualified specialists, designer of advanced pedagogic and information technologies;

Production – is the key client that determines the staffing needs, as well as the staff quality and competence level requirements. Production is a co-financier and co-supplier of staff training system.

In line with Article 3 of the Law "On Education" education is proclaimed to be a priority sphere of social development in the Republic of Uzbekistan aimed to meet economic, social, scientific-technical and cultural needs of an individual, society and state.

Basic **principles of state policy** in the field of education are:

Humanistic, democratic character of education and upbringing;

Education continuity and succession;

Mandatory general secondary and also secondary special, vocational-technical education;

Free choice of the type of secondary special or vocational-technical education: academic lyceum or vocational college;

Secular character of educational system;

General access to education within the public educational standards;

Unity and differentiated approach to the selection of educational and vocational programs;

Encouragement of literacy and talent;

Combination of public and non-public management within education system.

Analogy is a language tool that helps in conveying the meaning of a particular word, concept or relation. Perhaps the best way to explain certain things or circumstances, an analogy is heavily underestimated today. An analogy can say or explain in a few words what would usually take hours.

Analogy has been mentioned in connection with its inhibition of the regular operation of sound laws in particular word forms. This was how the Neogrammarians thought of it. In the course of the 20th century, however, it came to be recognized that analogy, taken in its most general sense, plays a far more important role in the development of languages than simply that of sporadically preventing what would otherwise be a completely regular transformation of the sound system of a language. When a child learns to speak he tends to regularize the anomalous, or irregular, forms by analogy with the more regular and productive patterns of formation in the language; e.g., he will tend to say “comed” rather than “came,” “dived” rather than “dove,” and so on, just as he will say “talked,” “loved,” and so forth. The fact that the child does this is evidence that he has learned or is learning the regularities or rules of his language. He will go on to “unlearn” some of the analogical forms and substitute for them the anomalous forms current in the speech of the previous generation¹.

The actuality and significance of the qualification work.

Nowadays the importance of studying and teaching English as a second foreign language has become very valuable as English has become the language of world progress.

As Uzbekistan is also developing very rapidly we have to obtain all progress of the world. To achieve the best results the secrets of its language and literature are also in significant place. Our research work is one of the attempts achieving this goal.

The aim of the qualification work is investigating the stylistic device analogy theoretically and practically.

According to this aim we have put the following tasks in researching the investigation:

¹ <http://www.britannica.com/EBchecked/topic/342418/linguistics/35077/The-role-of-analogy>

- to define and analyze the term stylistics;
- to analyze the problems of stylistics;
- to study the notion 'text';
- to study the main features of a literary text;
- to give definition to analogy;
- to analyze the role of analogy in the text;
- to analyze the usage of analogy in the text.

The subject of the qualification work is figures of speech, especially, analogy in contemporary English.

The object of the qualification paper is the literary texts in Modern English.

The novelty of the qualification work is to analyze the usage and stylistic role of an analogy as a figure of speech in English literary texts.

The structure of the qualification work consists of an introduction, three chapters, conclusion and the list of the used literature.

Chapter one deals with the theoretical issues on stylistics and its problems in contemporary linguistics.

Chapter two analyzes the literary text, its theory and the notion of analogy in contemporary English.

Chapter three investigates the use of the analogy in the literary text theoretically and proves its stylistic role with several examples practically.

Conclusion summarizes the results of the research paper.

The list of the used literature follows the summary.

The sources of this qualification paper are the well-known works of famous linguists in the field of stylistics and as well as the best sites of internet those are given in details in the list of the used literature.

CHAPTER I. THE INTERRELATION OF STYLISTICS AND TEXT INTERPRETATION.

1.1.TOPICAL ISSUES ON LINGUISTIC STYLISTICS

Stylistics is the study and interpretation of texts in regards to their linguistic and tonal style. As a discipline, it links literary criticism to linguistics. It does not function as an autonomous domain on its own, but it can be applied to an understanding of literature, journalism as well as linguistics²³. Sources of study in stylistics may range from canonical works of writing to popular texts, and from advertising copy to news, non-fiction, popular culture, as well as to political and religious discourse⁴.

Stylistics as a conceptual discipline may attempt to establish principles capable of explaining particular choices made by individuals and social groups in their use of language, such as in the literary production and reception of genre, the study of folk art, in the study of spoken dialects and registers, and can be applied to areas such as discourse analysis as well as literary criticism.

Common features of style include the use of dialogue, including regional accents and individual dialects (or idiolects), the use of grammar, such as the observation of active voice and passive voice, the distribution of sentence lengths, the use of particular language registers, and so on. In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. Therefore, stylistics looks at what is 'going on' within the language; what the linguistic associations are that the style of language reveals.

² Widdowson, H.G. 1975. *Stylistics and the teaching of literature*. Longman: London. [ISBN 0-582-55076-9](#)

³ Simpson, Paul. 2004. *Stylistics : A resource book for students*. Routledge p. 2: "Stylistics is a method of textual interpretation in which primacy of place is assigned to language".

⁴ Simpson, Paul. 2004. *Stylistics: A resource book for students*. Routledge p. 3: "The preferred object of study in stylistics is literature, whether that be institutionally sanctioned 'literature' as high art or more popular 'non-canonical' forms of writing."

The analysis of literary style goes back to the study of classical rhetoric, though modern stylistics has its roots in Russian Formalism⁵ and the related Prague School of the early twentieth century.

In 1909, Charles Bally's *Traité de stylistique française* had proposed stylistics as a distinct academic discipline to complement Saussurean linguistics. For Bally, Saussure's linguistics by itself couldn't fully describe the language of personal expression⁶. Bally's programme fitted well with the aims of the Prague School⁷.

Taking forward the ideas of the Russian Formalists, the Prague School built on the concept of *foregrounding*, where it is assumed that poetic language is considered to stand apart from non-literary background language, by means of *deviation* (from the norms of everyday language) or *parallelism*⁸. According to the Prague School, however, this background language isn't constant, and the relationship between poetic and everyday language is therefore always shifting⁹.

As for the researches of professor I. R. Galperin :

Stylistics, sometimes called linguo-stylistics, is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks:

- a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and
- b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication. The two objectives of stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analyzed and their ontological features revealed if presented in a system in which the co-relation between the media becomes evident.

The types of texts can be analyzed if their linguistic components are presented in their interaction, thus revealing the unbreakable unity and transparency of

⁵ Lesley Jeffries, Daniel McIntyre, *Stylistics*, Cambridge University Press, 2010, p 1. [ISBN 0-521-72869-X](#)

⁶ Talbot J. Taylor, *Mutual Misunderstanding: Scepticism and the Theorizing of Language and Interpretation*, Duke University Press, 1992, p 91. [ISBN 0-8223-1249-2](#)

⁷ Ulrich Ammon, *Status and Function of Languages and Language Varieties*, Walter de Gruyter, 1989, p 518.

⁸ Katie Wales, *A Dictionary of Stylistics*, Pearson Education, 2001, p 315. [ISBN 0-582-31737-1](#)

⁹ Rob Pope, *The English Studies Book: an Introduction to Language, Literature and Culture*, Routledge, 2002, p 88. [ISBN 0-415-25710-7](#)

constructions of a given type. The types of texts that are distinguished by the pragmatic aspect of the communication are called functional styles of language (FS); the special media of language which secure the desirable effect of the utterance are called stylistic devices (SD) and expressive means (EM). '

The first field of investigation, i.e. SDs and EMs, necessarily touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional colouring in language, the interrelation between language and thought, the individual manner of an author in making use of language and a number of other issues.

The second field, i.e. functional styles, cannot avoid discussion of such most general linguistic issues as oral and written varieties of language, the notion of the literary (standard) language, the constituents of texts larger than the sentence, the generative aspect of literary texts, and some others.

In dealing with the objectives of stylistics, certain pronouncements of adjacent disciplines such as theory of information, literature, psychology, logic and to some extent statistics must be touched upon. This is indispensable; for nowadays no science is entirely isolated from other domains of human knowledge; and linguistics, particularly its branch stylistics, cannot avoid references to the above mentioned disciplines because it is confronted with certain overlapping issues.

The branching off of stylistics in language science was indirectly the result of a long-established tendency of grammarians to confine their investigations to sentences, clauses and word-combinations which are "well-formed", to use a dubious term, neglecting anything that did not fall under the recognized and received standards. This tendency became particularly strong in what is called descriptive linguistics. The generative grammars, which appeared as a reaction against descriptive linguistics, have confirmed that the task of any grammar is to limit the scope of investigation of language data to sentences which are considered well-formed. Everything that fails to meet this requirement should be excluded from linguistics.

But language studies cannot avoid subjecting to observation any language data whatever, so where grammar refuses to tread stylistics steps in. Stylistics has acquired its own status with its own inventory of tools (SDs and EMs), with its own object of investigation and with its own methods of research.

The stylistics of a highly developed language like English or Russian has brought into the science of language a separate body of media, thus widening the range of observation of phenomena in language. The significance of this branch of linguistics can hardly be over-estimated. A number of events in the development of stylistics must be mentioned here as landmarks.

The first is the discussion of the problem of style and stylistics in "Вопросы языкознания" in 1954, in which many important general and particular problems were broadly analyzed and some obscure aspects elucidated.

Secondly, a conference on Style in Language was held at Indiana University in the spring of 1958, followed by the publication of the proceedings of this conference (1960) under the editorship of Thomas Sebeok. Like the discussion in "Вопросы языкознания" this conference revealed the existence of quite divergent points of view held by different students of language and literature.

Thirdly, a conference on style and stylistics was held in the Moscow State Pedagogical Institute of Foreign Languages" in March 1969. At this conference lines were drawn along which studies in lingvo-stylistics might be maintained. An interesting symposium was also held in Italy, the proceedings of which were published under the editorship of professor S. Chat man in 1971.

A great number of monographs, textbooks, articles, and dissertation papers are now at the disposal of a scholar in stylistics. The stream of information grows larger every month. Two American journals appear regularly, which may keep the student informed as to trends in the theory of stylistics. They are Style issued at the Arkansas University (U.S.A.) and Language and Style published in Southern Illinois University (U.S.A.)

It is in view of the ever-growing significance of the exploration of language potentialities that so much attention is paid in linguo-stylistics to the analysis of expressive means (EMs) and stylistic devices (SDs), to their nature and functions, to their classification and to possible interpretations of additional meanings they may carry in a message as well as their aesthetic value.

In order to ascertain the borders of stylistics it is necessary to go at some length into the question of what is style.

The word style is derived from the Latin word 'stylus' which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets.

Now the word 'style' is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition (see below); it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as, for example, "Style is the man himself" (Buffon), "Style is depth" (Derbyshire); "Style is deviations" (Enkvist); "Style is choice", and the like. All these ideas directly or indirectly bear on issues in stylistics. Some of them become very useful by revealing the springs which make our utterances emphatic, effective and goal-directed. It will therefore not come amiss to quote certain interesting observations regarding style made by different writers from different angles. Some of these observations are dressed up as epigrams or sententious maxims like the ones quoted above. Here are some more of them.

"... a true idiosyncrasy of style is the result of an author's success in compelling language to conform to his mode of experience." (J. Middleton Murry)

"Style is a contextually .restricted linguistic variation." (Enkvist) "Style is a selection of non-distinctive features of language." (L. Bloom-field)

"Style is simply synonymous with form or expression and hence a superfluous term." (Benedetto Croce)

"Style is essentially a citation process, a body of formulae, a memory (almost in the

cybernetic sense of the word), a cultural and not an expressive inheritance." (Roland Barthes)

Some/ linguists consider that the word 'style' and the subject of linguistic stylistics is confined to the study of the effects of the message, i.e. its impact on the reader. Thus Michael Riffaterre writes that "Stylistics will be a linguistics of the effects of the message, of the output of the act of communication, of its attention-compelling function".

This point of view has clearly been reached under the influence of recent developments in the general theory of information. Language, being one of the means of communication or, to be exact, the most important means of communication, is regarded in the above quotation from a pragmatic point of view. Stylistics in that case is regarded as a language science which deals with the results of the act of communication

To a very considerable degree this is true. Stylistics must take into consideration the "output of the act of communication". But stylistics must also investigate the ontological, i.e. natural, inherent, and functional peculiarities of the means of communication which may ensure the effect sought.

Archibald A. Hill states that "A current definition of style and stylistics is that structures, sequences, and patterns which extend, or may extend, beyond the boundaries of individual sentences define style, and that the study of them is stylistics."

The truth of this approach to style and stylistics lies in the fact that the author concentrates on such- phenomena in language as present a system, in other words, on facts which are not confined to individual use.

The most frequent definition of style is one expressed by Seymour Chatman: "Style is a product of individual choices and patterns of choices (emphasis added) among linguistic possibilities.¹⁰"

¹⁰ Galperin I.R. Stylistics. M.: Higher School Publ. House, 1981. , p.6

1.2. SOME WORDS ABOUT TEXT INTERPRETATION

Nowadays the general education cycle of training philologists-linguists of broad specialization requires, as an integral part, the implanting of the culture of competent and erudite reading, which plays a considerable role in the ideological and moral upbringing of the students. That is the reason which accounts for the inclusion of the theoretical courses of "stylistics" and "interpretation of the text" in the curricula of linguistic pedagogical institutes and philological departments of universities. ^ Interpretation of the text as a scientific subject comprises a system of methods and devices for grasping the meaning of a belles-lettres text and its ideological-aesthetic and emotional information by comprehending the author's vision of the world and the cognition of objective reality, reflected in the text. The course of interpretation for future teachers-philologists is aimed at developing their skill for penetrating into the deep essence of a literary work, for finding objective reasons in the text of its ideological, aesthetic, educational and emotional impact on the reader and for extracting the entire information, that is deposited in it.

Similarity or dissimilarity of separate ideological-aesthetic, psychological, emotional qualities of the author and reader stipulate the possibility of different treatment of one and the same novel or story. However the possibility of different treatment doesn't mean utter arbitrariness in the interpretation of the text, because all interpreters proceed from the same actuality recorded in a given printed matter. A belles-lettres text is usually complex and consists of several layers. The task of interpretation is to extract maximum of thoughts and feelings with which it is imbued by the author.

While decoding the writer's message, the reader must recreate the complete picture of objective reality which is expressed in the text in a compressed and curtailed form. In the ideal variant the reality perceived by the author must be identical to the reality recreated by the reader, (but as a rule complete identity is never achieved because the recipient of the book unavoidably includes his own

personal experience (thesaurus) in the perception of the text. The addressee's subjective qualities — his intellect, his cultural and educational level, emotional and psychological turns of mind are actively included in the functioning of the trielemental scheme: addresser — report — addressee', forming new types of relationship between them. That's why the pedagogical aspect of interpretation is of great importance because only an insignificant part of readers is capable of mastering a belles-lettres work in its completeness and profundity. A common reader must be taught reading as a specific kind of cognitive-aesthetic activity. That is the main task of interpretation of the text.

The artistic properties of a belles-lettres work are inseparable from the socio-ideological tendencies of the epoch and they can be revealed only through the analysis of its linguistic level. The very choice of the subject for the book is usually determined by the 'atmosphere of the epoch and its main conflicts: social, ideological, political, psychological and emotional. The aggregate totality of ideological, social and national problems, literary facts, economic tenor, political tendencies and personal circumstances of creating a literary work are defined by the general term "cultural context".

When the reader comes across some historical facts, geographic or proper names, quotations, allusions and proverbs, which are not familiar to him, he will miss many important points and there'll be lacunes or blanks in his understanding of the book. Very often the necessary information of the cultural context is provided by the commentary to the book, if not, the reader must consult encyclopaedias, dictionaries, the author's biography, an outline of his literary career and other reference books¹¹.

A belles-lettres text is a unit of speech and as such it is considered to be a supreme unit of communication, conveying information from one man to another. Thus, it becomes a constituent link in the following system of relations: objective reality — author — literary work — reader. This chain of elements in the creative process shows that the author is the first to grasp and comprehend the objective

¹¹ E. S. Aznaurova, N. V. Fomenko, D. U. Ashurova, G. G. Molchanova, E. G. Petrova, E. M. Pogonyants, E. I. Zimon

reality. His results are expressed in his literary work. The literary work is always addressed to the public. Reading the book, together with the information the reader receives a certain impact of the author's will and intent. Under the impact of the author's will-power the reader begins actively influencing the objective reality. Hence, the interaction of the elements in this literary-creative process comes to an end.

If the reader is capable of taking the right attitude to the book, his influence will be beneficial. If the reader is unable to interpret the book correctly he may become an obedient and helpless tool of the author's will. The practice of interpreting books can help to organize this process in a faultless way and prepare the reader to give a proper evaluation of the book and the idea expressed in it.

The final aim of training students in interpreting texts is to give initial knowledge to broad masses [or the perception of verbal art, which is an effective way for cognizing and learning the surrounding reality. K. Marx wrote that artistic forms alongside with juridical, political and philosophical ones undoubtedly serve as an ideological form of realizing the material word".

Speaking about "interpretation" as a scientific subject many researchers point out its creative character and consider it to be a humanitarian branch of learning. Since the language tissue of a literary work serves as the main and primary source of all kinds of information, "interpretation" is rightfully considered to be a linguistic subject and finds itself on the juncture with stylistics and literary criticism on one side and philosophy, sociology, ethics and aesthetics on the other.

Philosophical approach in the interpretation provides the researcher with a genuine revolutionary theory-dialectic materialism, which forms the main basis for analysis. The other parts of the philosophical system indispensable for critical examination of a literary work are hermeneutics (the science of interpretation) and axiology (the science of significances and values).

Hermeneutics is a science about understanding the meaning of a literary work. It originated in antique culture as a theory and art of interpreting ancient literary works and later on developed into a special branch of knowledge for interpreting biblical texts. In the epoch of Renaissance there were two trends in hermeneutics: historic and symbolic — allegorical. An interpreter was the kind of a cultural mediator between the author and reader. In XVIII century this science lays the main stress on the spiritual essence of culture and the author's personal system of ideas. The interest in hermeneutics has revived in the late ten years and now we distinguish the following five trends in it:

- 1) Philosophical trend — its task is to reveal the spiritual contents of the text, to comprehend the spiritual essence of thinking activity.
- 2) Culturological trend — its task is to reveal in the text the cultural traditions which embody the essence of human history.
- 3) Naturalistic trend — its task is to reproduce the object imprinted in the text; critics understand the writer's work as a mirror of reality.
- 4) Psychological trend — its task is to reveal the personality of the author, standing behind the text and imprinted in it.
- 5) Allegoric-symbolical trend — its task is to explain all "dark", obscure and ambiguous places in the text.

Thus hermeneutics as a philosophical doctrine for analysis plays a considerable role in modern literary criticism because it "presupposes an all-round historic approach to the literary work and requires the examination of cultural traditions, the author's personality and the reality of the epoch that engendered the book in question" Axiology as a general theory of values also offers an arsenal of scientific criteria for the evaluation of a literary work. It formulates aesthetic, social, historic and intersubjective principles for judging a work of art. "A basis for intersubjectivity is found in the cultural significance of the work, its objective and concrete historical rooting in the culture of the epoch, its mutual connection with the culture of the nation or the world". '

Modern criticism comes to estimating literature as a form of spiritual-cultural activity, the value of which is contained not only in the literary text itself but in its beneficial effect on the society and interaction with it, in the consumer ship of the work by the readers, in its aesthetic influence upon the audience. The aesthetic effect is possible only on condition of great artistic value of the helps to perfect the man himself" .A literary work becomes a thing valuable if it is interwoven into life, if it makes life better, if it helps to perfect the man himself". A literary work becomes a thing of art only if it influences the minds of people and if it fails in its educational, cognitive and other functions it cannot realize its destination and has no artistic value. A valuation focus of a literary work is not permanent, it is shifting in the course of time and in each new epoch the analysis goes along somewhat different lines. Thus the dominant function of "Eugene Onegin" in XIX century was different from what it is now. For modern readers Decembrists' political ideas expressed in the book are no longer actual because they don't answer urgent questions of the present-day complex world. This versified novel now attracts readers by other points, its political problems have become subdued, and its axiological structure has changed.

Criticizing a literary work we rely upon ethics with its permanent orienting points "good, virtue—evil, harm" and aesthetics with its general criteria "beautiful, fine — ugly, disgusting". The Great Russian critic V.G.Belinsky said, "criticism is moving aesthetics".³ This statement is explained in the following way: aesthetics, generalizing the artistic experience of humanity, works out on its basis a number of postulates, canons and categories, which grow and change in the course of history. That alters the theoretical foundation for the criticism of artistic works.

The political layer of a literary work is usually addressed to a certain social group, the ethic layer to the society as a whole and the aesthetic layer to humanity. The interpretation of a literary work as a rule undergoes two stages.¹².

¹² E. S. Aznaurova, N. V. Fomenko, D. U. Ashurova. G. G. **Molchanova**, E. G. Petrova, E. M. Pogosyants, E. I. Zimon

CHAPTER II. THE FEATURES OF LITERARY TEXT

2.1. LITERARY TEXT AND ITS DEFINITION

In literary theory, a **text** is any object that can be "read," whether this object is a work of literature, a street sign, an arrangement of buildings on a city block, or styles of clothing. It is a coherent set of signs that transmits some kind of informative message¹³. This set of symbols is considered in terms of the informative message's *content*, rather than in terms of its physical form or the medium in which it is represented.

Within the field of literary criticism, "text" also refers to the original information content of a particular piece of writing; that is, the "text" of a work is that primal symbolic arrangement of letters as originally composed, apart from later alterations, deterioration, commentary, translations, paratext, etc. Therefore, when literary criticism is concerned with the determination of a "text," it is concerned with the distinguishing of the original information content from whatever has been added to or subtracted from that content as it appears in a given textual document (that is, a physical representation of text).

Since the history of writing predates the concept of the "text", most texts were not written with this concept in mind. Most written works fall within a narrow range of the types described by text theory. The concept of "text" becomes relevant if and when a "coherent written message is completed and needs to be referred to independently of the circumstances in which it was created."

The word **text** has its origins in Quintilian's book on speeches, with the statement that "after you have chosen your words, they must be weaved together into a fine and delicate fabric", with the Latin for fabric being *textum*.¹⁴

Literary text is defined as a wide variety of imaginative and creative writing that leads to the appreciation of the cultural heritages of students. Literary is defined as something related or associated with literature or scholarly learning and writing¹⁵.

¹³ [Yuri Lotman](#) - The Structure of the Artistic Text

¹⁴ ["How the Romans invented the text message...and the origins of some of the most common words and phrases"](#). Daily Mail. 2012-01-06.

A written work that is often a narrative and seen as a worthwhile body of work is a literary text. Literary texts are works of literature, including books, that convey a message. They can also be one of two categories of reading text assessed on the High School Proficiency Exam and the Measurement of Student Progress which classifies literary works by form, technique, or content usually. Examples of literary text include essays, short stories, novels, epics, and comedies¹⁶.

There are close links between Stylistics and Text Linguistics. It is due to the fact that stylistics for the most part is based on the study of texts, mainly literary texts. Therefore it is expedient to single out a stylistic trend (Text Stylistics) in text linguistics, which embraces a great variety of problems:

- text types related to the problem of functional styles;
- compositional structure of the text;
- stylistic text categories;
- stylistic means of cohesion and coherence;

Let us briefly elucidate some of these problems. Functional Stylistics as is well-known, is concerned with the description of various types of texts. In Text Linguistics the problem of text types is also in the focus of interest, and it is studied in text typology and text Stylistics. One of the main tasks of Text Stylistics is to study language means functioning in typified standard situations. Therefore much attention is attached to the text types characterized by definite functions and traits. Besides, the stylistic theory of Text linguistics is faced with the problem of compositional speech forms, to wit: in wit: narration, description, reasoning, dialogue (monologue, polylogue). All these forms will be extensively discussed further. Here it is worth mentioning that according to a text type either this or that compositional form prevails. Thus the dramatic text is presented in the form of a dialogue. The scientific text is based on reasoning. As for the publicistic text, it is mainly narration.

¹⁵ <http://www.ask.com/question/what-is-the-definition-of-a-literary-text>

¹⁶ <http://www.ask.com/question/examples-of-literary-texts>

A peculiar feature of the fictional text is the combination of all the above mentioned forms, each fulfilling its own communicative-aesthetic function.

Text Stylistics also deals with the problem of the compositional structure of the text. Composition is a complex organization of the text, the elements of which are arranged according to a definite system and in a special succession. It implies not only certain correlations of stylistic layers within the text, but also definite schemes of text development (Одинцов, 1980:263). On the one hand composition is closely connected with the semantic structure of the text, on the other — with the type of the text. In fact it serves as one of criteria in the definition of a text type. Thus, the compositional structure of a fable is: exposition — dialogue - action — moral. The compositional scheme of a story is: title - exposition — initial collision — development of action — culmination — denouement — end. As for a sonnet, its composition consists of 2 parts including 14 lines. The first part contains exposition and the main theme. The second part presents denouement. A concluding line of the sonnet is considered to be most significant from the point of view of both stylistic and conceptual information. The compositional structure of an application is quite different. It includes: heading, which contains the name of an applicant, his address, and the date; a brief essence of the application; the text itself which contains a request and its grounds; concluding phrases and signature.

So, the above described compositional schemes supply sufficient evidence to the fact that the compositional structure depends on a text type, and this assumption once more confirms the idea of close links between stylistics and text linguistics.

The core role in text stylistics is certainly attached to stylistic categories.

This problem requires a special attention and will be discussed in other sections.

Here it is necessary to stress that many traditional stylistic categories and notions applied to text stylistics should be reviewed and reconsidered. For instance,

such categories as imagery, implicitness, emotiveness, evaluation are regarded not as properties ascribed to separate language units, but mostly as text phenomena.

Another issue relevant to Text Stylistics is stylistic cohesion of the text. Among all others, the means of stylistic cohesion play a considerable, sometimes predominant role. There is a great variety of stylistic means of cohesion: parallel constructions, all types of repetition, sustained stylistic devices, symbols and so on.

It is to be noted that stylistic means of cohesion are characterized by simultaneous realization of two functions: stylistic and text-forming. We have already discussed the role of recurrence in this respect. Recent researches have shown that recurrence, traditionally studied as a stylistic means, is considered a basic factor in the structural and semantic organization of the text, and what is more, it is regarded as a fundamental principle of text integrity (Москальская, 1981). The significance of recurrence is confirmed by the facts that a) it is found practically in all languages; b) it is realized at all the language levels from a phoneme up to the whole text, c) it designates a thematic development of the text; d) it fulfills various stylistic and pragmatic functions. The following rhyme may serve as an illustration:

For want of a nail, the shoe was lost,
For want of the shoe, the horse was lost,
For want of the horse, the rider was lost
For want of the rider, the battle was lost
For want of the battle, the kingdom was lost
And all from the want of a horseshoe nail.

This example is interesting in many respects. First of all it demonstrates all types of repetition — anaphora, epiphora, chain repetition, framing, and anadiplosis. Then it promotes the thematic development of the text. And finally, it is a mechanism of shaping text as such.

Developing the topic of stylistic cohesion we cannot help mentioning the role of stylistic devices, especially symbol. As is known, symbol is a trope functioning in the literary texts as a poly-conceptual structure, and assuming various stylistic functions (Джусупов, 2006). At the same time, it is necessary to underline its text-forming function because symbolic meanings appear in the

text on the basis of frequently repeated key notions. Here are some examples:

Rain — a symbol of unhappiness, loneliness and sufferings **in the** works by E. Hemingway;

Sandcastle - a symbol of illusive love and unreal dreams (A. Murdock);

Oak tree - a symbol of powerful England (J.Galsworthy);

White monkey - a symbol of spiritual bankruptcy (J. Galsworthy¹⁷).

¹⁷ Ashurova D.U., Galieva M.R. Stylistics of literary text.-Tashkent., 2013.

2.2. ANALOGY AND ITS ROLE IN THE TEXT

Analogy (from Greek ἀναλογία, *analogia*, "proportion"¹⁸¹⁹) is a cognitive process of transferring information or meaning from a particular subject (the analogue or source) to another particular subject (the target), or a linguistic expression corresponding to such a process. In a narrower sense, analogy is an inference or an argument from one particular to another particular, as opposed to deduction, induction, and abduction, where at least one of the premises or the conclusion is general. The word *analogy* can also refer to the relation between the source and the target themselves, which is often, though not necessarily, a similarity, as in the biological notion of analogy.

Analogy plays a significant role in problem solving such as, decision making, perception, memory, creativity, emotion, explanation and communication. It lies behind basic tasks such as the identification of places, objects and people, for example, in face perception and facial recognition systems. It has been argued that analogy is "the core of cognition"²⁰. Specific analogical language comprises exemplification, comparisons, metaphors, similes, allegories, and parables, but *not* metonymy. Phrases like *and so on*, *and the like*, *as if*, and the very word *like* also rely on an analogical understanding by the receiver of a message including them. Analogy is important not only in ordinary language and common sense (where proverbs and idioms give many examples of its application) but also in science, philosophy and the humanities. The concepts of association, comparison, correspondence, mathematical and morphological homology, homomorphism, iconicity, isomorphism, metaphor, resemblance, and similarity are closely related to analogy. In cognitive linguistics, the notion of conceptual metaphor may be equivalent to that of analogy.

¹⁸ ἀναλογία, Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, on Perseus Digital Library

¹⁹ *analogy*, Online Etymology Dictionary

²⁰ *Hofstadter* in Gentner et al. 2001.

Analogy has been studied and discussed since classical antiquity by philosophers, scientists and lawyers. The last few decades have shown a renewed interest in analogy, most notably in cognitive science.

Greek philosophers such as Plato and Aristotle actually used a wider notion of analogy. They saw analogy as a **shared abstraction**.²¹ Analogous objects did not share necessarily a relation, but also an idea, a pattern, a regularity, an attribute, an effect or a philosophy. These authors also accepted that comparisons, metaphors and "images" (allegories) could be used as arguments, and sometimes they called them *analogies*. Analogies should also make those abstractions easier to understand and give confidence to the ones using them.

The Middle Age saw an increased use and theorization of analogy. Roman lawyers had already used analogical reasoning and the Greek word *analogia*. Medieval lawyers distinguished *analogia legis* and *analogia iuris*. In Islamic logic, analogical reasoning was used for the process of qiyas in Islamic sharia law and fiqh jurisprudence. In Christian theology, analogical arguments were accepted in order to explain the attributes of God. Aquinas made a distinction between *equivocal*, *univocal* and *analogical* terms, the last being those like *healthy* that have different but related meanings. Not only a person can be "healthy", but also the food that is good for health (see the contemporary distinction between polysemy and homonymy). Thomas Cajetan wrote an influential treatise on analogy. In all of these cases, the wide Platonic and Aristotelian notion of analogy was preserved. James Francis Ross in *Portraying Analogy* (1982), the first substantive examination of the topic since Cajetan's *De Nominum Analogia*, demonstrated that analogy is a systematic and universal feature of natural languages, with identifiable and law-like characteristics which explain how the meanings of words in a sentence are interdependent.

Logicians analyze how analogical reasoning is used in arguments from analogy.

²¹ Shelley, C. 2003. *Multiple analogies in Science and Philosophy*. Philadelphia: John Benjamins Publishing Company.

Rhetoric

An analogy can be a spoken or textual comparison between two words (or sets of words) to highlight some form of semantic similarity between them. Such analogies can be used to strengthen political and philosophical arguments, even when the semantic similarity is weak or non-existent (if crafted carefully for the audience). Analogies are sometimes used to persuade those that cannot detect the flawed or non-existent arguments.

Linguistics

An analogy can be the linguistic process that reduces word forms perceived as irregular by remaking them in the shape of more common forms that are governed by rules. For example, the English verb *help* once had the preterite *holp* and the past participle *holpen*. These obsolete forms have been discarded and replaced by *helped* by the power of analogy (or by widened application of the productive Verb-*ed* rule.) This is called *leveling*. However, irregular forms can sometimes be created by analogy; one example is the American English past tense form of *dive*: *dove*, formed on analogy with words such as *drive*: *drove*.

Neologisms can also be formed by analogy with existing words. A good example is *software*, formed by analogy with *hardware*; other analogous neologisms such as *firmware* and *vaporware* have followed. Another example is the humorous²² term *underwhelm*, formed by analogy with *overwhelm*.

Analogy is often presented as an alternative mechanism to generative *rules* for explaining productive formation of structures such as words. Others argue that in fact they are the same mechanism, that rules are analogies that have become entrenched as standard parts of the linguistic system, whereas clearer cases of analogy have simply not (yet) done so (e.g. Langacker 1987.445–447). This view has obvious resonances with the current views of analogy in cognitive science which are discussed above.

²² http://www.oxforddictionaries.com/us/definition/american_english/underwhelm

In science

Analogues are often used in theoretical and applied sciences in the form of models or simulations which can be considered as strong analogies. Other much weaker analogies assist in understanding and describing functional behaviours of similar systems. For instance, an analogy commonly used in electronics textbooks compares electrical circuits to hydraulics. Another example is the analog ear based on electrical, electronic or mechanical devices.

In teaching strategies

Analogies as defined in rhetoric, are a comparison between words, but an analogy can be used in teaching as well. An analogy as used in teaching would be comparing a topic that students are already familiar with, with a new topic that is being introduced so that students can get a better understanding of the topic and relate back to previous knowledge. Shawn Glynn, a professor in the department of educational psychology and instructional technology at the University of Georgia²³, developed a theory on teaching with analogies and developed steps to explain the process of teaching with this method. The steps for teaching with analogies are as follows: Step one is introducing the new topic that is about to be taught and giving some general knowledge on the subject. Step two is reviewing the concept that the students already know to ensure they have the proper knowledge to assess the similarities between the two concepts. Step three is finding relevant features within the analogy of the two concepts. Step four is finding similarities between the two concepts so students are able to compare and contrast them in order to understand. Step five is indicating where the analogy breaks down between the two concepts. And finally, step six is drawing a conclusion about the analogy and comparison of the new material with the already learned material. Typically this method is used to learn topics in science²⁴.

In 1989, Kerry Ruef, a teacher began an entire program, which she titled The Private Eye Project. It is a method of teaching that revolves around using analogies in

²³ University of Georgia. Curriculum Vitae of Shawn M. Glynn. 2012. 16 October 2013

²⁴ Glynn, Shawn M. Teaching with Analogies. 2008.

the classroom to better explain topics. She thought of the idea to use analogies as a part of curriculum because she was observing objects once and she said, "my mind was noting what else each object reminded me of..." This led her to teach with the question, "what does [the subject or topic] remind you of?" The idea of comparing subjects and concepts led to the development of The Private Eye Project as a method of teaching²⁵. The program is designed to build critical thinking skills with analogies as one of the main themes revolving around it. While Glynn focuses on using analogies to teach science, The Private Eye Project can be used for any subject including writing, math, art, social studies, and invention. It is now used by thousands of schools around the country²⁶. There are also various pedagogic innovations now emerging that use visual analogies for cross-disciplinary teaching and research, for instance between science and the humanities²⁷.

In order to understand how the theory of analogy arose we have to bear in mind the history of education in the Latin-speaking western part of Europe. During the so-called dark ages, learning was largely confined to monasteries, and people had access to very few texts from the ancient world. This situation had changed dramatically by the beginning of the thirteenth century. The first universities (Bologna, Paris, Oxford) had been established, and the recovery of the writings of Aristotle supplemented by the works of Islamic philosophers was well under way.

One source for the theory of analogy is the doctrine of equivocal terms found in logic texts. Until the early twelfth century, the only parts of Aristotle's logic to be available in Latin were the *Categories* and *On Interpretation*, supplemented by a few other works including the monographs and commentaries of Boethius. The *Categories* opens with a brief characterization of terms used equivocally, such as 'animal' used of real human beings and pictured human beings, and terms used univocally, such as 'animal' used of human beings and oxen. In the first case, the spoken term is the same but there are two distinct significates or intellectual

²⁵ Johnson, Katie. Educational Leadership: Exploring the World with the Private Eye. September 1995. 16 October 2013 .

²⁶ The Private Eye Project. The Private Eye Project. 2013. The Private Eye Project. The Private Eye Project. 2013.

²⁷ Mario Petrucci. *Crosstalk, Mutation, Chaos: bridge-building between the sciences and literary studies using Visual Analogy*. Mario Petrucci. *Crosstalk, Mutation, Chaos: bridge-building between the sciences and literary studies using Visual Analogy*.

conceptions; in the second case, both the spoken term and the significate are the same. We should note that equivocal terms include homonyms (two words with the same form but different senses, e.g., ‘pen’), polysemous words (one word with two or more senses), and, for medieval thinkers, proper names shared by different people. By the mid-twelfth century the rest of Aristotle's logic had been recovered, including the *Sophistical Refutations* in which Aristotle discusses three types of equivocation and how these contribute to fallacies in logic. For writers throughout the later middle ages, the discussion of analogical terms was fitted into the framework of univocal and equivocal terms provided by Aristotle and his commentators.

Twelfth-century theology is another important source for the doctrine of analogy, for twelfth-century theologians such as Gilbert of Poitiers and Alan of Lille explored the problem of divine language in depth. Their work initially sprang from works on the Trinity by Augustine and Boethius. These authors insisted that God is absolutely simple, so that no distinctions can be made between God's essence and his existence, or between one perfection, such as goodness, and another, such as wisdom, or, more generally, between God and his properties. New attention was also paid to Greek theologians, especially Pseudo-Dionysius. These theologians insisted on God's absolute transcendence, and on what came to be called negative theology. We cannot affirm anything positive about God, because no affirmation can be appropriate to a transcendent being. It is better to deny properties of God, saying for instance that he is not good (i.e., in the human sense), and still better to say that God is not existent but super-existent, not substance but super-substantial, not good but super-good. These theological doctrines raised the general problem of how we can speak meaningfully of God at all, but they also raised a number of particular problems. Must we say that “God is justice” means the same as “God is just”? Must we say that “God is just” means the same as “God is good”? Can we say that God is just and that Peter is just as well? For our purposes, this last question is the most important, for it raises the question of one word used of two different realities.

The third source for doctrines of analogy is metaphysics. The first part of Aristotle's *Metaphysics* had been translated by the mid-twelfth century, though the full text was recovered only gradually. One crucial text is found in *Metaphysics* 4.2 (1003a33–35): “There are many senses (*multis modis*) in which being (*ens*) can be said, but they are related to one central point (*ad unum*), one definite kind of thing, and are not equivocal. Everything which is healthy is related to health.... and everything which is medical to medicine....” In this text, Aristotle raises the general problem of the word ‘being’ and its different senses, and he also introduces what is known as *pros hen* equivocation or focal meaning, the idea that different senses may be unified through a relationship to one central sense. Another foundational text is from Avicenna's *Metaphysics*, also translated into Latin during the twelfth century, where he writes that being (*ens*) is neither a genus nor a predicate predicated equally of all its subordinates, but rather a notion (*intentio*) in which they agree according to the prior and the posterior. As we shall see below, this reference to the prior and the posterior is particularly important.

The Latin term ‘*analogia*’ had various senses. In scriptural exegesis, according to Aquinas, analogy was the method of showing that one part of scripture did not conflict with another. In rhetoric and grammar, analogy was the method of settling a doubt about a word's form by appeal to a similar and more certain case. Several twelfth-century theologians use the word in this sense. In translations of Pseudo-Dionysius, the term had a strictly ontological sense, for it refers to a being's capacity for participation in divine perfections as this relates to lower or higher beings. In logic, authors were aware that the Greek word ‘*αναλογία*’, sometimes called ‘*analogia*’ in Latin, but often translated as ‘*proportio*’ or ‘*proportionalitas*’, referred to the comparison between two proportions. However, by the 1220s the word came to be linked with the phrase “in a prior and a posterior sense” and by the 1250s terms said according to a comparison of proportions were normally separated from terms said according to a prior and a posterior sense.

The phrase “in a prior and a posterior sense” seems to have been derived from Arabic philosophy. H.A. Wolfson has presented evidence for Aristotle's recognition of a type of term intermediate between equivocal and univocal terms, some instances of which were characterized by their use according to priority and posteriority. He showed that Alexander of Aphrodisias called this type of term ‘ambiguous’ and that the Arabic philosophers, starting with Alfarabi, made being said in a prior and a posterior sense the main characteristic of all ambiguous terms. So far as the medieval Latin west is concerned, the main sources for the notion of an ambiguous term said in a prior and a posterior sense are Algazel and Avicenna, both of whom became known in the second half of the twelfth century, and both of whom used the notion to explain uses of the word ‘being’.

The word ‘analogical’ soon became linked with the word ‘ambiguous’ in Latin authors. In his commentary on Aristotle's *Posterior Analytics*, written in the 1220s, Robert Grosseteste says that Aristotle's use of analogy to find a common term produces ambiguous names said according to a prior and a posterior sense, and he uses the phrase “*ambiguum analogum*”. In the same decade, the *Glossa* of the theologian Alexander of Hales links being said in a prior and a posterior sense with ambiguity and (in one possibly unreliable manuscript) with analogy, and the writings of Philip the Chancellor also link being said in a prior and a posterior sense with analogy. In logic textbooks, the word ‘analogy’ in the new sense appears in the *Summe metenses*, once dated around 1220, but now thought to be by Nicholas of Paris, writing between 1240 and 1260. The new use of ‘analogy’ rapidly became standard in both logicians and theologians²⁸.

An **Analogy** is a relation of similarity between two or more things, so that an inference (reasoning from premise to conclusion) is drawn on the basis of that similarity. So if item or person or process A is known to have certain characteristics, and if item or person or process B is known to have at least some of those

²⁸ <http://plato.stanford.edu/entries/analogy-medieval/>

characteristics, the inference is drawn that B also has those other characteristics. If the cases are not similar enough to warrant the inference, then it is a false analogy.

An analogy is either the cognitive process of transferring information from a particular subject (the analogue or source) to another particular subject (the target), or a linguistic expression corresponding to such a process. In a narrower sense, an analogy is an inference or an argument from a particular to another particular. The word analogy can also refer to the relation between the source and the target themselves, which is often, though not necessarily, a similarity, as in the biological notion of analogy.

With respect to the terms *source* and *target*, there are two distinct traditions of usage:

The logical and mathematical tradition speaks of an *arrow*, *homomorphism*, *mapping*, or *morphism* from what is typically the more complex *domain* or *source* to what is typically the less complex *codomain* or *target*, using all of these words in the sense of mathematical category theory.

The tradition that appears to be more common in cognitive psychology, literary theory, and specializations within philosophy outside of logic, speaks of a mapping from what is typically the more familiar area of experience, the *source*, to what is typically the more problematic area of experience, the *target*.

Analogy plays a significant role in problem solving, decision making, perception, memory, creativity, emotion, explanation and communication. It lies behind basic tasks such as the identification of places, objects and people, for example, in face perception and facial recognition systems. It has been argued that analogy is "the core of cognition"²⁹.

Specifically analogical language comprises exemplification, comparisons, metaphors, similes, allegories, and parables, but *not* metonymy. Phrases like "and so

²⁹ Gentner, D., K.J. Holyoak, B. Kokinov, eds. 2001. *The Analogical Mind: Perspectives from Cognitive Science*. Cambridge, MA: MIT Press. [ISBN 0262571390](https://doi.org/10.1017/CBO9780511526450)

on," "and the like," "as if," and the very word "like" also rely on an analogical understanding by the receiver of a message including them. Analogy is important not only in ordinary language and common sense, where proverbs and idioms give many examples of its application, but also in science, philosophy and the humanities. The concepts of association, comparison, correspondence, homomorphism, iconicity, isomorphism, mathematical homology, metaphor, morphological homology, resemblance, and similarity are closely related to analogy. In cognitive linguistics, the notion of "conceptual metaphor" may be equivalent to that of analogy.

Models and theories of analogy

In ancient Greek the word *αναλογία* (*analogia*) originally meant proportionality, in the mathematical sense, and it was indeed sometimes translated to Latin as *proportio*. From there analogy was understood as **identity of relation** between any two ordered pairs, whether of mathematical nature or not. Kant's *Critique of Judgment* held to this notion. Kant argued that there can be exactly the same relation between two completely different objects. The same notion of analogy was used in the U.S.-based SAT tests, that included "analogy questions" in the form "A is to B as C is to what?" For example, "Hand is to palm as foot is to ____?" These questions were usually given in the Aristotelian format:

HAND : PALM : : FOOT : ____

It is worth noting that while most competent English speakers will immediately give the right answer to the analogy question (sole), it is quite more difficult to identify and describe the exact relation that holds both between hand and palm, and between foot and sole. This relation is not apparent in some lexical definitions of *palm* and *sole*, where the former is defined as "the inner surface of the hand," and the latter as "the underside of the foot." Analogy and abstraction are different cognitive processes, and analogy is often an easier one.

Shared abstraction

Greek philosophers such as Plato and Aristotle actually used a wider notion of analogy. They saw analogy as a **shared abstraction**³⁰. Analogous objects shared an idea, a pattern, a regularity, an attribute, an effect or a function. They also accepted that comparisons, metaphors and "images" (allegories) could be used as valid arguments, and sometimes they called them "analogies." Analogies should also make those abstractions easier to understand and give confidence to the ones using them.

The Middle Ages saw an increased use and theorization of analogy. Roman lawyers had already used analogical reasoning and the Greek word *analogia*. Mediaeval lawyers distinguished *analogia legis* and *analogia iuris*. In theology, analogical arguments were accepted in order to explain the attributes of God. Aquinas made a distinction between *equivocal*, *univocal*, and *analogical* terms, the latter being those like *healthy* that have different but related meanings. Not only a person can be "healthy," but also the food that is good for health (see the contemporary distinction between polysemy and homonymy). Thomas Cajetan wrote an influent treatise on analogy. In all of these cases, the wide Platonic and Aristotelian notion of analogy was preserved.

Rejection of analogy

Some philosophers, especially William of Ockham, rejected any analogy of being—that is, any argument or inference based on the claim that two beings are alike—because they held that the concept of being is univocal.

Analogy in theology and religion

The most famous theological argument from analogy was given by Bishop William Paley (1743-1805). He argued that if, in walking across a heath, one were to find a watch lying on the ground, one would conclude that the watch had been designed and made by someone—Paley called it an intelligent artificer—and

³⁰ Shelley, C. 2003. *Multiple analogies in Science and Philosophy*. Philadelphia: John Benjamins Publishing Company.

that it had not just appeared there by an unexplainable accident or simple process of nature. By analogy, Paley claimed, the complex structures of living things show an equal or even greater complexity and precision of structure, which means that they must have been made by an intelligent designer, namely God. Paley's is the most well-known and most persuasive theological or religious argument against Darwinian and neo-Darwinian evolution. Evolutionary biologist Richard Dawkins explicitly cites and praises Paley's argument, but then goes on to reject and attempt to refute it in his book, *The Blind Watchmaker*.

Theologian Karl Barth replaced the analogy of being (*analogia entis*) with an analogy of faith (*analogia fidei*) since, he claimed, religious truth (and faith) are God-given.

Special case of induction

Against the medieval writers on analogy, Bacon and later Mill argued that analogy be simply **a special case of induction**³¹. In their view, analogy is an inductive inference from common known attributes to another probable common attribute, which is known only about the source of the analogy, in the following form:

Premises

a is C, D, E, F and G.

b is C, D, E and F.

Conclusion

b is probably G.

Alternative conclusion

every C, D, E and F is probably G.

This view does not accept analogy as an autonomous or independent mode of thought or inference, reducing it to induction. However, autonomous analogical arguments are still useful in science, philosophy and the humanities (see below).

Hidden deduction

³¹ Shelley, C. 2003. *Multiple analogies in Science and Philosophy*. Philadelphia: John Benjamins Publishing Company.

The opposite move could also be tried, **reducing analogy to deduction**. It is argued that every analogical argument is partially superfluous and can be rendered as a deduction stating as a premise a (previously hidden) universal proposition which applied both to the source and the target. In this view, instead of an argument with the form:

Premises

a is analogous to *b*.

b is F.

Conclusion

a is plausibly F.

One should have:

Hidden universal premise

all Gs are plausibly Fs.

Hidden singular premise

a is G.

Conclusion

a is plausibly F.

This would mean that premises referring the source and the analogical relation are themselves superfluous. However, it is not always possible to find a plausibly true universal premise to replace the analogical premises³². And analogy is not only an argument, but also a distinct cognitive process.

Shared structure

Contemporary cognitive scientists use a wide notion of analogy, extensionally close to that of Plato and Aristotle, but framed by the **structure mapping theory** (Dedre Gentner et. al. 2001). The same idea of mapping between source and target is used by conceptual metaphor theorists. Structure mapping theory concerns both psychology and computer science.

³² Juthe, A. (2005). ["Argument by Analogy"](#), in *Argumentation* (2005) 19: 1–27.

According to this view, analogy depends on the mapping or alignment of the elements of source and target. The mapping takes place not only between objects, but also between relations of objects and between relations of relations. The whole mapping yields the assignment of a predicate or a relation to the target.

Structure mapping theory has been applied and has found considerable confirmation in psychology. It has had reasonable success in computer science and artificial intelligence. Some studies extended the approach to specific subjects, such as metaphor and similarity³³.

Keith Holyoak and Paul Thagard³⁴ developed their **multiconstraint theory** within structure mapping theory. They defend that the "coherence" of an analogy depends on structural consistency, semantic similarity and purpose. Structural consistency is maximal when the analogy is an isomorphism, although lower levels are admitted. Similarity demands that the mapping connects similar elements and relations of source and target, at any level of abstraction. It is maximal when there are identical relations and when connected elements have many identical attributes. An analogy achieves its purpose insofar as it helps solve the problem at hand. The multiconstraint theory faces some difficulties when there are multiple sources, but these can be overcome³⁵. Hummel and Holyoak³⁶ recast the multiconstraint theory within a neural network architecture.

A problem for the multiconstraint theory arises from its concept of similarity, which, in this respect, is not obviously different from analogy itself. Computer applications demand that there are some *identical* attributes or relations at some level of abstraction. Human analogy does not, or at least not apparently.

High-level perception

Douglas Hofstadter and his team³⁷ challenged the shared structure theory and mostly its applications in computer science. They argue that there is no line

³³ Gentner, D., K.J. Holyoak, B. Kokinov, eds. 2001. *The Analogical Mind: Perspectives from Cognitive Science*. Cambridge, MA: MIT Press. [ISBN 0262571390](#)

³⁴ Holyoak, K.J. and P. Thagard. 1997. [The Analogical Mind](#). Retrieved January 16, 2008.

³⁵ Shelley, C. 2003. *Multiple analogies in Science and Philosophy*. Philadelphia: John Benjamins Publishing Company.

³⁶ Hummel, J.E. and K.J. Holyoak. 2005. [Relational Reasoning in a Neurally Plausible Cognitive Architecture](#). Retrieved January 16, 2008.

³⁷ Chalmers, D.J. et. al. 1991. [High-Level Perception, Representation, and Analogy](#). Retrieved January 16, 2008.

between perception, including high-level perception, and analogical thought. In fact, analogy occurs not only after, but also before and at the same time as high-level perception. In high-level perception, humans make representations selecting relevant information from low-level stimuli. Perception is necessary for analogy, but analogy is also necessary for high-level perception. Chalmers et. al. conclude that analogy *is* high-level perception. Forbus et. al.³⁸ claim that this is only a metaphor. It has been argued³⁹ that Hofstadter's and Gentner's groups do not defend opposite views, but are instead dealing with different aspects of analogy.

Applications and types of analogy

Rhetoric

An analogy can be a spoken or textual comparison between two words (or sets of words) to highlight some form of semantic similarity between them. Such analogies can be used to strengthen political and philosophical arguments, even when the semantic similarity is weak or non-existent (if crafted carefully for the audience).

Linguistics

An analogy can also be the linguistic process that reduces word forms perceived as irregular by remaking them in the shape of more common forms that are governed by rules. For example, the English verb *help* once had the preterite *holp* and the past participle *holpen*. These obsolete forms have been discarded and replaced by *helped* by the power of analogy. However, irregular forms can sometimes be created by analogy; one example is the American English past tense form of "dive:" "Dove," formed on analogy with words such as drive-drove.

Neologisms can be formed by analogy with existing words. A common example is **software**, formed by analogy with **hardware**. Another example is the humorous term **underwhelm**, formed by analogy with **overwhelm**⁴⁰.

Analogies are widely recognized as playing an important *heuristic* role, as aids to discovery. They have been employed, in a wide variety of settings and with

³⁸ Forbus, K. et. al. 1998. [Analogy just looks like high-level perception](#). Retrieved January 16, 2008.

³⁹ Morrison, C., and E. Dietrich. 1995. [Structure-Mapping vs. High-level Perception](#). Retrieved January 16, 2008.

⁴⁰ <http://www.newworldencyclopedia.org/entry/Analogy>

considerable success, to generate insight and to formulate possible solutions to problems. According to Joseph Priestley, a pioneer in chemistry and electricity, analogy is our best guide in all philosophical investigations; and all discoveries, which were not made by mere accident, have been made by the help of it. (1769/1966: 14)

Priestley may be over-stating the case, but there is no doubt that analogies have suggested fruitful lines of inquiry in many fields. Because of their heuristic value, analogies and analogical reasoning have been a focus of AI research.

Analogies have a related (and not entirely separable) *justificatory* role. This role is most obvious where an analogical argument is explicitly offered in support of some conclusion. The intended degree of support for the conclusion can vary considerably. At one extreme, these arguments can be demonstrative. For example (*Example 1*), *hydrodynamic analogies* exploit mathematical similarities between the equations governing ideal fluid flow and torsional problems. To predict stresses in a planned structure, one can construct a fluid model, i.e., a system of pipes through which water passes (Timoshenko and Goodier 1970). Here we have a special type of analogy, *nomic isomorphism* (Hempel 1965): the physical laws governing the two systems have identical mathematical form. Within the limits of idealization, the analogy allows us to make demonstrative inferences from a measured quantity in the fluid model to the analogous value in the torsional problem. In practice, there are numerous complications (Sterrett 2006).

At the other extreme, an analogical argument may provide very weak support for its conclusion, establishing no more than minimal plausibility. Consider (*Example 2*) Thomas Reid's (1785) argument for the existence of life on other planets (Stebbing 1933; Mill 1843/1930; Robinson 1930; Copi 1961). Reid notes a number of similarities between Earth and the other planets in our solar system: all orbit and are illuminated by the sun; several have moons; all revolve on an axis. In consequence, he concludes, it is “not unreasonable to think, that those planets may, like our earth, be the habitation of various orders of living creatures” (1785: 24).

Such modesty is not uncommon. Often the point of an analogical argument is just to persuade people to take an idea seriously. For instance (*Example 3*), Darwin takes himself to be using an analogy between artificial and natural selection to argue for the plausibility of the latter:

Why may I not invent the hypothesis of Natural Selection (which from the analogy of domestic productions, and from what we know of the struggle of existence and of the variability of organic beings, is, in some very slight degree, in itself probable) and try whether this hypothesis of Natural Selection does not explain (as I think it does) a large number of facts.... (*Letter to Henslow*, May 1860 in Darwin 1903)

Here it appears, by Darwin's own admission, that his analogy is employed to show that the hypothesis is probable to some "slight degree" and thus merits further investigation.

Sometimes analogical reasoning is the only available form of justification for a hypothesis. The method of *ethnographic analogy* is used to interpret the non observable behavior of the ancient inhabitants of an archaeological site (or ancient culture) based on the similarity of their artifacts to those used by living peoples. (Hunter and Whitten 1976: 147)

For example (*Example 4*), Shelley (1999, 2003) describes how ethnographic analogy was used to determine the probable significance of odd markings on the necks of Moche clay pots found in the Peruvian Andes. Contemporary potters in Peru use these marks (called *signales*) to indicate ownership; the marks enable them to reclaim their work when several potters share a kiln or storage facility. Analogical reasoning may be the only avenue of inference to the past in such cases, though this point is subject to dispute (Gould and Watson 1982; Wylie 1982, 1985).

As philosophers and historians such as Kuhn (1996) have repeatedly pointed out, there is not always a clear separation between the two roles that we have identified, discovery and justification. Indeed, the two functions are blended in what we might call the *programmatic* (or *paradigmatic*) role of analogy: over a period of

time, an analogy can shape the development of a program of research. For example (*Example 5*), an ‘acoustical analogy’ was employed for many years by certain nineteenth-century physicists investigating spectral lines. Discrete spectra were thought to be completely analogous to the acoustical situation, with atoms (and/or molecules) serving as oscillators originating or absorbing the vibrations in the manner of resonant tuning forks. (Maier 1981: 51)

Guided by this analogy, physicists looked for groups of spectral lines that exhibited frequency patterns characteristic of a harmonic oscillator. This analogy served not only to underwrite the plausibility of conjectures, but also to guide *and limit* discovery by pointing scientists in certain directions.

In some cases, a programmatic analogy culminates in the theoretical unification of two different areas of inquiry. Descartes's (1637/1954) correlation between geometry and algebra, for example (*Example 6*), provided methods for systematically handling geometrical problems that had long been recognized as analogous. A very different relationship between analogy and discovery exists when a programmatic analogy breaks down, as was the ultimate fate of the acoustical analogy. That atomic spectra have an entirely different explanation became clear with the advent of quantum theory. In this case, novel discoveries emerged *against* background expectations shaped by the guiding analogy. There is a third possibility: an unproductive or misleading programmatic analogy may simply become entrenched and self-perpetuating as it leads us to “construct... data that conform to it” (Stepan 1996: 133). Arguably, the danger of this third possibility provides strong motivation for developing a critical account of analogical reasoning and analogical arguments.

Analogical reasoning goes well beyond the three roles already identified (heuristic, justificatory and programmatic). For example, analogies are often pedagogically useful. In general, *analogical cognition*, which embraces all cognitive processes involved in discovering, constructing and using analogies, is much broader than analogical reasoning (Hofstadter 2001). Understanding these processes is an

important objective of current cognitive science research, and an objective that generates many excellent questions. How do humans identify analogies? Do nonhuman animals use analogies and analogical reasoning in ways similar to humans? How do analogies and metaphors influence concept formation?

This entry, however, concentrates specifically on analogical arguments. Specifically, it focuses on three central epistemological questions:

1. What criteria should we use to evaluate analogical arguments?
2. What philosophical justification can be provided for analogical inferences?
3. How do analogical arguments fit into a broader inferential context (i.e., how do we combine them with other forms of inference)?

Following a preliminary discussion of the basic structure of analogical arguments, the entry reviews selected attempts to provide answers to these three questions. To find such answers would constitute an important first step towards understanding the nature of analogical reasoning. To isolate these questions, however, is to make the non-trivial assumption that there can be *atheory of analogical arguments*—an assumption which, as we shall see, is attacked in different ways by both philosophers and cognitive scientists⁴¹.

⁴¹ <http://plato.stanford.edu/entries/reasoning-analogy/>

CHAPTER III. THE ROLE OF ANALOGY IN THE TEXT.

3.1. ANALOGY AND ITS USAGE

Sometimes words and phrases can prove inept in conveying the exact depth of our expression. This doesn't mean that our grasp of the language is weak.

It is that people have an innate tendency to understand the true meaning only when one concept has been compared to another. When someone presents a concept or an idea, which is contrasted with a similar concept, then the central idea becomes more apparent. This shows us the true meaning of things. In language, this is known as analogy and it is more important than facts.

To get a clear idea on what analogy is, consider a concept, let us say love.

A statement like "My love is as vast as an ocean" will convey more than just saying, "My love is boundless".

Again, if you want to convey the height of a building, instead of saying how tall it is, compare it to other tall buildings, as this will give a better idea of its elevation. Analogy also spices up the sentence preventing it from getting monotonous.

That is why analogy has been extensively used in rhetoric. Go through the various examples given below to have a better perception of analogy.

Examples Of Analogy

- A gang of boys is like a pack of wolves.
- Obeying is to a servant, like ordering is to a master.
- Green is to go as red is to stop.
- You are as annoying as nails on a chalkboard.
- Just as the earth revolves around the sun, an electron revolves around the nucleus.
- What a general is to an army, a CEO is to a company.
- Gas is to car as wood is to fire

- Rose is to vase as water is to pitcher
- Day is to month as minute is to hour.
- Small is to petite as large is to giant.
- Pencil is to write as crayon is to color.
- Just as a caterpillar grows out of its cocoon, so we must grow out of our comfort zone.
- Day is to humans as night is to owls.
- Inside is to outside as upside is to downside.
- Edward is to Ed as Suzanne is to Sue.
- A cobra is to a mongoose as a cat is to a dog.
- Purple is to grapes as red is to cherries
- Pig is to pork as cow is to beef
- Word is to sentence as page is to book
- Mitten is to hand as sock is to foot
- Plane is to hangar as car is to garage
- Ground is to a snake as sky is to an eagle.
- Wheel is to bike as tire is to car.
- Land is to dirt as ocean is to water.
- Apple is to tree as flower is to plant.
- Meow is to cat as bark is to dog.
- Pen is to author as brush is to artist.
- Boy is to shirt as girl is to blouse.
- Small is to petite as large is to giant.
- Lion is to cage as book is to bookcase.
- Boy is to girl as man is to woman.
- Office is to working as kitchen is to cooking.
- Ice floats in water just like wood floats in it.
- Toe is to foot as finger is to hand.

- Small is to large as little is to big.
- Three is to triangle as four is to square.
- Rich is to money as well is to health.
- Land is to river as body is to veins.
- Panel is to door as pane is to window.
- Eye is to sight as teeth is to chew.
- Baby is to adult as puppy is to dog.
- Author is to story as poet is to poetry.
- Seed is to tree as egg is to bird.
- Creek is to river as hill is to mountain.
- Son is to father as daughter is to mother.
- Stem is to flower as trunk is to tree.
- Heat is to furnace as cool is to air conditioner.
- Man is to men as goose is to geese.
- Cat is to mouse as spider is to fly.
- Knife is to cut as pen is to write.
- Bird is to fly as fish is to swim.
- Snake is to reptile as lion is to mammal.
- Zebra is to stripes as giraffe is to spots.
- Fish is to gills as human is to lungs.
- Ant is to six legs as spider is to eight legs.
- Scissors is to cut as glue is to paste.
- Jog is to run as hop is to jump.
- Music is to listen as TV is to watch.
- Wealthy is to rich as poor is to broke.
- Kitchen is to cooking as bedroom is to sleeping.
- Fish is to water as bird is to air.
- A gang of boys is like a pack of wolves.

- Just as sword is the weapon of a warrior, pen is the weapon of a writer.
- A doctor's diagnostic method is similar to a detective's investigation.
- What a cobra is to a mongoose, a cat is to a dog.
- The captain is to his ship as the leader is to his tribe.
- A fish is to swimming as a bird is to flying.
- Gold is to a goldsmith as iron is to a blacksmith.
- Dog is to a kennel as rabbit is to a burrow.
- Voice is to a person as writing is to a language.
- A sail is to a ship as a goal to a person.
- Painting is to a painter as plant is to water.
- Strings are to a guitar as love is to life.
- Hunting is to a tiger as working is for people.
- Key is to a lock as password is to a mobile phone.
- Ground is to a penguin as sky is to an eagle.
- Time is to a watch as light is to the sun.
- Moon is to the night as the sun is to day.
- Lyrics are to a lyricist as music is to a composer.
- Anti-virus software is to a computer as vaccines are to a newborn.
- Angels are to heaven as devils are to hell.
- Pen is to paper as keyboard is to the computer.
- Polar bears are to the arctic as camels are to the desert.
- Fish is to water as bird is to air.
- Life is like a box of chocolates.
- Glove is to hand as monitor is to computer.
- Ice is to Eskimos as desert is to Egyptians.
- White symbolizes purity and goodness, like black symbolizes impurity and evil.
- Poem is to a poet as child is to a mother.

Simply said, analogy is a figure of speech that is used to make a concept or an idea clearer to the listener. An analogy creates a visual representation of the concept, making it easier to grasp the subject matter.

So, when you are at a loss on how to explain something, then simply compare it with another relative concept. As the above examples tell you, there are analogies for every idea - some strong and some weak -but each manage to shed light on the idea⁴².

In the other sources of internet it is written that: “An analogy is a literary device that helps to establish a relationship based on similarities between two concepts or ideas. By using an analogy we can convey a new idea by using the blueprint of an old one as a basis for understanding. With a mental linkage between the two, one can create comprehension regarding the new concept in a simple and succinct manner.

Example:

In the same way as one cannot have the rainbow without the rain, one cannot achieve success and riches without hard work”⁴³.

⁴² <http://fos.iloveindia.com/analogy-examples.html>

⁴³ <http://literary-devices.com/content/analogy>

3.2. THE NOTION OF FALSE ANALOGY

Which color suits me best-blue or Purple? We often compare things because that makes it easier to find out the best option available.

It also helps to communicate things easily and effectively.

For example, if you want to buy the best cell phone available in the market, you compare the different models which suit your budget to find out the best one.

But, have you ever tried to compare a cell phone with an LCD TV?

Hopefully, never! They are totally different from each other and it does not make any sense to compare the two. Their purpose and characteristics are entirely different from each other.

However, at times it happens that we compare two things which do not share any common characteristics. This often happens when we react to something spontaneously or randomly pick up things to put forth an idea; such comparisons are known as false analogy.

There are a number of examples for false analogy. Take a look on the list of examples given below.

Social

- Employees are like nails. Just as nails must be hit in the head in order to make them work, so must employees.

Explanation: Comparing employees with nails is totally illogical as both of them do not share any common features.

- Government is like business. Just as business, government also must be sensitive primarily to the bottom line.

Explanation: The objectives of government and business are completely different, so it doesn't make sense if you compare both these institution.

- "People are like dogs. They respond best to clear discipline."

Explanation: You cannot compare people with dogs; almost all intelligible living beings respond to discipline.

- "A school is not so different from a business. It needs a clear competitive strategy that will lead to profitable growth."

Explanation: The ultimate goal of both organizations differs greatly from each other and hence you cannot compare both of them.

- "Education cannot prepare men and women for marriage. Trying to educate them for marriage is like trying to teach them to swim without allowing them to go into the water. It can't be done. **Explanation:** Educating people about a social institution is essential and this cannot be compared to some other training which includes muscular movements. Physical training is different from educating people in moral values.

- "Most extremists follow Islam. Therefore, Islam is a religion that propagates extremism."

Explanation: This is hardly fair. Just because some members in a community exhibit extremism, you cannot generalize that it is the common feature of that community.

- "Students should be allowed to look at their textbooks during examinations. After all, surgeons have X-rays to guide them during an operation; lawyers have briefs to guide them during a trial; carpenters have blueprints to guide them when they are building a house. Why, then, shouldn't students be allowed to look at their textbooks during an examination?"

Explanation: Doctors, lawyers, and other professionals are not giving their examinations to check how much they have learned whereas the students are. The situations are altogether different and comparing these makes for a false analogy.

Science

- "There were wonderful psychologists who passed away several decades ago. If they could be effective in what they did, without reading any of the studies or other articles that have been published in the last several decades, there's no need for me to

read any of those works in order to be effective."

Explanation: There are several theories related to all fields of studies and not all theories are equally credited by all practitioners. You cannot assume that by reading a book of a practitioner who passed away several decades ago, you have imbibed all that was written by people before him.

- "There are seven windows given to animals in the domicile of the head: two nostrils, two eyes, two ears, and a mouth. From this, and many other similarities in Nature, too tedious to enumerate, we gather that the number of planets must necessarily be seven." - Francesco Sizzi, 17th century Italian astronomer.

Explanation: Please tell us you don't believe this guy!

- "There has to be life on other planets because as of today no one has been able to conclusively prove that there is no life."

Explanation: Just because there is no evidence to the contrary, doesn't make an assumption right.

- "Water is liquid and is good for you to drink."

Explanation: Water is definitely good but not just because it is a liquid. Engine oil is also a liquid, but you can't drink it.

General

- "Mind and rivers, can be both broad. It is a known fact that the broader the river, the shallower it is. Therefore it must be true, that the broader the mind is, the shallower it is.

Explanation: Mind and river are totally different from each other. Comparing both of them doesn't make any sense.

- "Look at that guy there who is wearing the leather jacket and baggy pants. His attire conclusively proves that he must be a gangster."

Explanation: You cannot conclude anything just looking on the attire of a person; it is not a good reason to substantiate your argument.

- "This soap is like a dream. It lifts you up to a spiritual plane".
Explanation: Soap being a dream, really? Both are absolutely different from each other. Soaps have a physical existence whereas dreams obviously don't.
- "Bill Clinton has no experience of serving in the military. To have Bill Clinton become president, and thus commander in chief of the armed forces of the United States, is like electing some passer-by on the street to fly the space shuttle."
Explanation: It is true that Bill Clinton did not serve in the military but that in itself is not enough to compare him with a passer-by with absolutely no knowledge of politics. It also does not mean that Mr. Clinton is not capable of making important decisions.
- Love is like a spring shower. It brings refreshment to a person's body.
Explanation: Love and shower are totally different from each other and so, they cannot be compared.
Of course, comparing is the best method to convey your message effectively but it is very important to consider whether the comparisons make sense or not. Improper comparisons can spoil the content of your message or totally discard the idea you put forward⁴⁴.

⁴⁴ <http://fos.iloveindia.com/false-analogy-examples.html>

CONCLUSION

As for the researches of professor I. R. Galperin :

Stylistics, sometimes called *linguo-stylistics*, is a branch of general linguistics. It has now been more or less definitely outlined. It deals mainly with two interdependent tasks:

- a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and
- b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication. The two objectives of stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analyzed and their ontological features revealed if presented in a system in which the co-relation between the media becomes evident.

The types of texts can be analyzed if their linguistic components are presented in their interaction, thus revealing the unbreakable unity and transparency of constructions of a given type. The types of texts that are distinguished by the pragmatic aspect of the communication are called *functional styles of language (FS)*; the special media of language which secure the desirable effect of the utterance are called *stylistic devices (SD)* and *expressive means (EM)*. '

Nowadays the general education cycle of training philologists-linguists of broad specialization requires, as an integral part, the implanting of the culture of competent and erudite reading, which plays a considerable role in the ideological and moral upbringing of the students. That is the reason which accounts for the inclusion of the theoretical courses of "stylistics" and "interpretation of the text" in the curricula of linguistic pedagogical institutes and philological departments of universities. ^ Interpretation of the text as a scientific subject comprises a system of methods and devices for grasping the meaning of a *belles-lettres* text and its ideological-aesthetic and emotional information by comprehending the author's

vision of the world and the cognition of objective reality, reflected in the text. The course of interpretation for future teachers-philologists is aimed at developing their skill for penetrating into the deep essence of a literary work, for finding objective reasons in the text of its ideological, aesthetic, educational and emotional impact on the reader and for extracting the entire information, that is deposited in it.

Similarity or dissimilarity of separate ideological-aesthetic, psychological, emotional qualities of the author and reader stipulate the possibility of different treatment of one and the same novel or story. However the possibility of different treatment doesn't mean utter arbitrariness in the interpretation of the text, because all interpreters proceed from the same actuality recorded in a given printed matter.

A belles-lettres text is usually complex and consists of several layers. The task of interpretation is to extract maximum of thoughts and feelings with which it is imbued by the author.

In literary theory, a **text** is any object that can be "read," whether this object is a work of literature, a street sign, an arrangement of buildings on a city block, or styles of clothing. It is a coherent set of signs that transmits some kind of informative message⁴⁵. This set of symbols is considered in terms of the informative message's *content*, rather than in terms of its physical form or the medium in which it is represented.

Within the field of literary criticism, "text" also refers to the original information content of a particular piece of writing; that is, the "text" of a work is that primal symbolic arrangement of letters as originally composed, apart from later alterations, deterioration, commentary, translations, paratext, etc. Therefore, when literary criticism is concerned with the determination of a "text," it is concerned with the distinguishing of the original information content from whatever has been added to or subtracted from that content as it appears in a given textual document (that is, a physical representation of text).

⁴⁵ [Yuri Lotman](#) - The Structure of the Artistic Text

Since the history of writing predates the concept of the "text", most texts were not written with this concept in mind. Most written works fall within a narrow range of the types described by text theory. The concept of "text" becomes relevant if and when a "coherent written message is completed and needs to be referred to independently of the circumstances in which it was created."

The word **text** has its origins in Quintilian's book on speeches, with the statement that "after you have chosen your words, they must be weaved together into a fine and delicate fabric", with the Latin for fabric being *textum*.⁴⁶

Literary text is defined as a wide variety of imaginative and creative writing that leads to the appreciation of the cultural heritages of students. Literary is defined as something related or associated with literature or scholarly learning and writing⁴⁷.

Analogy (from Greek ἀναλογία, *analogia*, "proportion"⁴⁸⁴⁹) is a cognitive process of transferring information or meaning from a particular subject (the analogue or source) to another particular subject (the target), or a linguistic expression corresponding to such a process. In a narrower sense, analogy is an inference or an argument from one particular to another particular, as opposed to deduction, induction, and abduction, where at least one of the premises or the conclusion is general. The word *analogy* can also refer to the relation between the source and the target themselves, which is often, though not necessarily, a similarity, as in the biological notion of analogy.

Analogy plays a significant role in problem solving such as, decision making, perception, memory, creativity, emotion, explanation and communication. It lies behind basic tasks such as the identification of places, objects and people, for example, in face perception and facial recognition systems. It has been argued that analogy is "the core of cognition"⁵⁰. Specific analogical language comprises exemplification, comparisons, metaphors, similes, allegories, and parables,

⁴⁶ ["How the Romans invented the text message...and the origins of some of the most common words and phrases"](#). Daily Mail. 2012-01-06.

⁴⁷ <http://www.ask.com/question/what-is-the-definition-of-a-literary-text>

⁴⁸ ἀναλογία, Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, on Perseus Digital Library

⁴⁹ *analogy*, Online Etymology Dictionary

⁵⁰ [Hofstadter](#) in Gentner et al. 2001.

but *not* metonymy. Phrases like *and so on*, *and the like*, *as if*, and the very word *like* also rely on an analogical understanding by the receiver of a message including them. Analogy is important not only in ordinary language and common sense (where proverbs and idioms give many examples of its application) but also in science, philosophy and the humanities. The concepts of association, comparison, correspondence, mathematical and morphological homology, homomorphism, iconicity, isomorphism, metaphor, resemblance, and similarity are closely related to analogy. In cognitive linguistics, the notion of conceptual metaphor may be equivalent to that of analogy.

Analogy has been studied and discussed since classical antiquity by philosophers, scientists and lawyers. The last few decades have shown a renewed interest in analogy, most notably in cognitive science.

In order to understand how the theory of analogy arose we have to bear in mind the history of education in the Latin-speaking western part of Europe. During the so-called dark ages, learning was largely confined to monasteries, and people had access to very few texts from the ancient world. This situation had changed dramatically by the beginning of the thirteenth century. The first universities (Bologna, Paris, Oxford) had been established, and the recovery of the writings of Aristotle supplemented by the works of Islamic philosophers was well under way.

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To get a clear idea on what analogy is, consider a concept, let us say love. A statement like "My love is as vast as an ocean" will convey more than just saying, "My love is boundless".

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- Simply said, analogy is a figure of speech that is used to make a concept or an idea clearer to the listener. An analogy creates a visual representation of the concept, making it easier to grasp the subject matter.
- So, when you are at a loss on how to explain something, then simply compare it with another relative concept. As the above examples tell you, there are analogies for every idea - some strong and some weak -but each manage to shed light on the idea⁵¹.

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- "Most extremists follow Islam. Therefore, Islam is a religion that propagates extremism."

Explanation: This is hardly fair. Just because some members in a community exhibit extremism, you cannot generalize that it is the common feature of that community.

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