

Acercamientos lingüístico-literarios a la metonimia ejemplificados en Libro de los engaños de las mujeres

*Linguistic - literary approaches to metonymy exemplified in the Book of the
wiles of women*

*Abordagens linguísticas e literárias para reservar metonímia
exemplificados na sedução das mulheres*

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Resumen

El *Libro de los engaños de las mujeres* comprende una serie de cuentos didáctico-moralizantes que se vale de la metonimia para velar los actos contrarios al buen comportamiento, así como para esquematizar y no tener que presentar relatos explícitos en la representación de los ejercicios amatorios. La metonimia ofrece un espectáculo completo de la situación de manera sencilla.

Palabras clave: metonimia, funciones y clasificaciones, cuentos, didáctico-moralizante, exempla medievales.

Abstract

The *Book of the wiles of women* consists of a series of tales teaching - moralizing that uses metonymy to ensure the acts contrary to good behavior, as well as to outline and not have to introduce explicit stories on the behalf of amatory exercises. Metonymy offers a complete show of the situation in a simple way.

Key words: metonymy, functions and classifications, tales, didactic-moralizing, medieval exempla.

Resumo

O Livro dos delírios de mulheres inclui uma série de histórias didático-moralista que usa metonímia para garantir atos contrários ao bom comportamento e delinear e não têm de apresentar histórias explícitas na representação de exercícios amorosas. Metonímia oferece um show completo da situação facilmente.

Palavras-chave: metonímia, funções e classificações, histórias, moralizantes didática, exemplar medieval.

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Introduction

Etymology and definition of the word metonymy

Metonymy is part of the so-called figures of sense, whose objective is the meaning of the words (the content of the words is the main semantic component of the sign). The figures of meaning, also called "tropes", have to do with the signifier of the words and, essentially, with its meaning. The word trope derives from Greek *tropus*, which means 'return, style or manner', from the Indo-European root meaning 'Rotate / Flip' (Gómez, 1988, p. 695). This type of figures performs a semantic transformation (of meanings) of the words or groups of words that constitute its object. Therefore, the metonymy as a *trope* or *figure of significance* is that "operates a semantic processing of words or groups of words that constitute its object" (Saganogo, cap.3, p.79).

Method

Linguistic - literary analysis of the application of the metonymies. Exegesis of the *Book of the wiles of women*.

Discussion

The term metonymy appeared by the year 1521 and comes from the Greek *metonymía*, i.e., *met*: transfer, and *onymia*: word, name, 'receive a new name' (Gómez, 1988, p.454). Different scholars of the figures literary coincide in defining it as: "figure of speech that consists in calling one word with another related, in other words, that means one thing or idea with the name of another based on the relationship of association or proximity between the real object and the represented object". Metonymy involves the usage of "a word that without change of form or lose its first sense, acquires, in the enlargement or the narrowing of its understanding, a new meaning since it replaces a term linked to the first one by a logical relationship" (Saganogo, cap. 3, p.84). The relationship can be proximity or context, it is about "replacing words with others, that give to the replaced ones a greater significance, while the diachronic significance arises almost detached from the context that once gave it life" (Martínez, 1975, p.327).

Function of metonymy

Function of metonymy is to impersonate an expression for other that has a logical correspondence, with the purpose of reaching an implicit and conditional understanding. To make the understanding emerge is necessary to use the relationship of contiguity between both expressions. In terms of Saganogo (chapter 3), both meanings coexist in metonymy. In addition, metonymy requires that objects be bound by their neighborhood in time and space, their logical relationship or their correspondence. The metonymy also allows to attribute to a word a different sense to the daily one. It is specified that metonymy (as a kind of sign, a lexical and style creation), is a mode of semantic transfer, or a semantic change during which a signifier leaves its habitual meaning for another to which it is united by a relation of Immediate succession, whether in time, space or thought (pp. 83-85).

Classifications of metonymy

The classifications that refer to the types of metonymy are very extensive, so here are only the most used examples of metonymy, without adding the subdivisions:

- a) The cause by the effect / the effect by the cause
- b) The continent by content / content by the continent
- c) The part for the whole / the whole for the part
- d) The place of origin of the product
- e) The place for the event
- f) The institution by the persons responsible
- g) The abstract by the concrete or vice versa
- h) From the sign to the thing signified or the symbol by the thing symbolized
- i) The object used by the user
- j) The producer for the product or the author for the work
- k) The instrument by the artist
- l) Matter by object
- m) The name of the object by the other adjacent to it (Santos y Espinosa, 1996, pp.46-48; Lázaro, 1953, p.277).

It should be explained that the authors versed in the study of rhetorical figures differ from metonymy in classifications, which is why there are several versions in each case. Different authors locate the same example in a different kind of metonymy, and each of them provides valid and quite convincing arguments. Therefore, once the various arguments have been analyzed, it was concluded that the classification of metonymies depends on the context. If an example of metonymy is extracted from the context for which it was created it lends itself to different interpretations.

Results

Examples of metonymy in the Book of Women's Deceptions

To exemplify some of the types of metonymy was selected the Book of the deceptions of the women. The book was translated into Spanish in the mid-twelfth century of an Arabic text, which in turn had been taken from the Persian. It is known that the legend about the deceptions of women had its origin in India towards the second century BC. And was called Panchatantra.

In short, the plot is about a prince condemned to death by his father due to the intrigues of his stepmother, whose malevolence is fought by seven nobles who try to avoid execution by telling stories for the same amount of days. In total there are 21 copies, five counted by the woman to convince the king to kill her son, thirteen counted by the deprived of the king to abandon that idea and the last three are counted by the same son of the king.

The stories that make up the Book of the deceits of women are written in the manner of the medieval exempla. According to Dehouve (2000), an exemplar is a term inherited from Roman antiquity which at that time designated a model of behavior or virtue proposed as an example (p.7). Due to the use of the association of ideas they have a certain relation to the so-called apologetic fables, which Cervantes says in *Don Quixote de la Mancha*, "delight and teach together" (Allen, 2000, p 552). Most of the time for this application of association of ideas to be possible must be part of the collective consciousness. This characteristic of the association of ideas is present in the construction of metonymies. Therefore, for the understanding and interpretation of metonymy, the relation between substituted words must be part of collective knowledge.

In the study and exegesis of the following metonymies, extracted from the Book of the deceits of women, each example was located and interpreted in the most appropriate way to avoid being misdirected, to reproduce the complete sentences in which they are found and to analyze them taking into account their context.

Example 1

Hearing the reasons of the wise, that whoever does well never dies the knowledge (Book of the deceits of women, 1946, prologue).

Type of metonymy: The concrete by the abstract

He dies the knowledge can be interpreted as: To remain idiotic, or, to dry his brain. Therefore, whoever does well never dies knowledge, characterizes one who does good things and never fails to learn from them, or that wisdom is obtained when they perform righteous acts.

EXAMPLE 2

God, whose name is praised, made me the mercy of a man who gave me the courage to try my hand and that there may be joy (Book of the deceitful of women, 1946, pamphlet of the council of his wife).

Type of metonymy: a) The part for the whole, or the abstract for the concrete

With my exertion, the king has a son and will fight for him, the arm replaces the person, or the arm as a figure that represents the force, whose strength will be necessary to make a greater effort than he fulfilled before His son was born.

Type of metonymy: b) The cause by the effect

With joy, that is, the arrival of the son will cause the effect of joy.

EXAMPLE 3

"I only noticed a king of so-and-so, and a cavalry came with my relatives, and I fell asleep and fell, and my relatives did not see me, and I woke up and did not go. E dawning after the fasta I lost my feet (Book of the deceits of women, 1946, short story 6: Striges).

Type of metonymy: a) The part for the whole

Cavallera in an ivory, the princess rides on an elephant, the ivory as a part replaces the whole; In this case the ivory of the tusks replaces the elephant.

Type of metonymy: b) The abstract by the concrete

I lost my feet, the princess walked until she got tired, until she had no more strength in her feet. The abstract 'force' changes, by the concrete 'feet'.

EXAMPLE 4

What was it that these days non fablaste, who saw your death by eye? (Book of deceptions ..., 1946, story 18: Ingenia: Example of a young man who did not want to marry a woman who suffered from the wickedness of the women, how on the eighth day the Infante was made, and was before the king).

Type of metonymy: a) It can function as abstract by concrete, dress your death near, or in front of you.

Type of metonymy: b) It also functions as the part for the whole, the death will be general, it will die complete, and not only a part of the body.

This figure was widely used by writers of the Middle Ages, and prevailed until the Spanish baroque of the sixteenth century with Luis de Góngora, who in the romance "The most beautiful girl" states: "seeing that his eyes / (Góngora, in Suárez, 1999, p.141). In this case it refers to the beloved who goes to war. The beloved represents the most dear to his eyes.

EXAMPLE 5

After this was said, she understood that she would be in danger of death and gave bozos and garipós' e began to measure her hair. And when the king heard this, he sent for her, and asked her what she should do (The Book of Women's Deceit, 1946, The Exaltation

of the Counsel of His Excellency, Exodus of the Woman, how he separated the Infant in the palace, how, What she said to him, forgot what his teacher would punish him).

Type of metonymy: The abstract by the concrete

These types of figures are very common to find in the writings of the Middle Ages as situational structures that refer to the physical world by using the abstract concepts to express feelings such as despair, worry or fear.

Dio bozes and garpiós, shouting and scratching the face were figures used to persuade, provoke a reaction or receive attentions. Persuasion was one of the reasons to go to these tricks of mesite the hair and give garpies. In this case, the king's wife, knowing that he has acted badly and will be punished, tries to avoid it by using these figures to appear to be the victim and to blame the prince.

In the work of Mío Cid (Anonymous, Vivero, 1985), this figure is represented by expressions such as "pulling out the beard", "rubbing the beard" and "pulling the eyes out of the face"; Each sentence depended on the gravity of the situation and the difficulty to convince.

EXAMPLE 6

This private first went to the king and exposed the hostility before him, and said:

"Monsieur, it is not necessary to do any thing, whatever it may be true of it, and if you finish it, I will eradicate it badly, and I will give you a swatch of a king and his wife" (Libro del deceptos de las mujeres, 1946 , Exodus of the council of his wife, and an example of the woman, how he put the Infant in the palace in what, as she said, forgot his master's punishment.

Type of metonymy The abstract by the concrete

He fussed over his displeasure at him, kneeling before the king was a phrase used as an argument for persuasion, to these phrases of persuasion the speaker came to defend a cause. Kneeling before the king was a common practice to express loyalty and obedience. By means of his insistence and kneeling before the king, the private one tries to convince him that he does not kill his son.

EXAMPLE 7

"They tell me, they gave me a land just as they say, and when I went to the earth one day, I missed the lion's trail and I was afraid that I would get caught. Therefore I left the land to be worked

-And the King said:

-Verdat is that the lion entered in her, but did not do anything that did not make you do nin made you ill of it. Therefore, take your land and wash it (Book of deception ..., 1946, story 1: Leo).

Type of metonymy: The concrete by the abstract

"They gave me a land," and "I missed a lion's trail.

Concrete: The king and the woman.

Abstract: The lion and the earth, which in this case are presented as imaginary.

The word lion is used, which is symbolically the sign of the latent passions, (Cirlot, 2007, p. 279), replacing the word king and the word earth in place of the woman.

Take your land and wash it, literally it would correspond to that there is no reason for mistrust, since nothing bad has happened between his wife and the king, and therefore can take his wife and have romantic relations with her.

The figure of tilling the earth was very frequent among the Greek authors, it is located in the first song of the Iliad when Hefestos and Aphrodite, intoxicated, till the earth in the presence of the other gods (Homero, Canto I. Reyes, 2015). The figure of tilling the land is repeated among Greek playwrights, for example, in the work Antigone of Sophocles, which reads: "arables are also the fields of others" (Garibay, 2007).

EXAMPLE 8

-This one, that you say that non fabla wanted to force me from everything in everything, and I did not have him for this (Book of deceptions ..., 1946, Plexiglass of the advice of his wife, example of the woman, how he separated the Infant In the palace in what, as she told him, forgot what his teacher would punish him).

Type of metonymy: The whole by the part.

When the woman expresses that the son of the king "wanted to force everything in everything," which means that he wanted to force her to have loving relations with him, the expression "from everything in everything" states that he wanted to take her entirely,

totally or Completely. The hyperbolic form of the phrase points to the seriousness of the bad intention. The figure, within the text, functions as an exaggeration of dramatic tone, while the expression "I did not have him for such," here the word 'such' indicates that the king's son performs acts widely recognized as evil, Because they do not correspond to the proper courtesy of a son of the king. It also refers to the characteristics mentioned above, which include meanings as bad person, exploited and abuser. Both examples, concatenated with each other, are used to reserve certain words that refer to things that are not meant. In the Book of the deceptions of the women it is avoided to mention directly the words allusive to the sex.

EXAMPLE 9

And, sir, I did not give you this swell, so that you do not believe women who are evil, let the wise say, 'even if the earth became paper, and the sea dyes the fish of it, and they could not write the evil Of the women (Book of the deceits of the women, 1946, short story 23: Abbas).

Type of metonymy: The producer by the product or the author for the work

The expression "women who are bad" invites to reflect if there are some women who are born bad and others who are born good, however, women themselves are not "bad" but when they do bad deeds. The author adjudges the evil to the one who exercises it.

Conclusion

In sum, the treatment of metonymy, in general, is more practical than theoretical. Mainly in literary texts, metonymy, as a rhetorical figure of meaning, is the result of the original manifestation of the perspective of each writer. Likewise, metonymy is the product of the exploration of a precise qualifier, or "a search for the essence of things" (Fromilhague, 2007, p. 67), which faithfully determines the idea to be projected. The metonymy as trope or figure of signification is not simply a literary ornament, but an illustration that includes the commitment to represent the exact figure that carries the reader to the total understanding of the signification. In popular storytelling, the use of precise metonymy is more practical because, in many cases, extensive descriptions are avoided, since metonymy gives a brief overview of the scene because it is "a dynamic and synthetic view Of abstract referent that is represented through the emblematic object in a given culture "(Fromilhague, 2007, p.64). Specifically, the Book of Women's Deceptions is a moralistic didactic copy that eludes common expressions and uses

metonymy to conceal acts contrary to good behavior and to outline explicit narratives in the representation of amatory exercises.

Glossary of words

Erralo: Lo equivoca, lo falla

Finco: Dobló

Finieras: Acabaras, terminaras, finalizaras

Garipós: Arañarse la cara

Hinojos: Rodillas.

Loado: Alabado, elogiado

Mesar: Arrancar o jalar de los cabellos con las manos

Péndolas: Pluma de ave usada para escribir.

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