Investigation of Differences between the Synecdoche and Other Types of Figurative Speech

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Annotation: In this article, some general features of stylistic devices, such as, synecdoche will be investigated using some methods and aspects. In the first place, these figurative speech items will be assessed according to retrospective aspects and later they will be analyzed with the help of comparative methods between Uzbek and English language.

Keywords: synecdoche, retrospective, figurative speech, metaphor, simile, literary devices.

In accordance with the aforementioned style descriptions, figurative language comprises one of the most major qualities typical to style. Figurative language is an essential feature of style. As an attempt to point out the disparity between literal and figurative language, includes that literal language is simple, clear and straightforward. Intentions are openly expressed via literal language; it employs words in their true meaning. Whereas figurative language involves that a word has been extended to take a larger or even dissimilar sense from the one which it usually suggests. More explicitly, unlike literal language, figurative language uses new extra words' meanings that are noticeably different from ordinary. It is also presented in the CEPL that figurative utterances violate the norms of literal language; however they are still understood as meaningful. Syntactic, semantic and pragmatic restrictions govern literal language and let no room for ambiguities or misunderstanding. The same cannot be said about figurative language; figurative utterances generally conform to syntactic rules, occasionally break semantic rules, and frequently violate pragmatic rules. The breach of these constraints results in sentences that are either apparently inaccurate or are clearly improper if understood literally. It is meant here that figurative language is the result of a series of violations regarding the usually obeyed syntactic, semantic and pragmatic rules. Besides, figurative language plays an important role in literary works and their perception among the readership. It draws the author's experience and clarifies his intent in a fairly pleasant and artistic way. Chesla suggests that figurative language is so effective since it helps readers visualize what the author is telling in an imaginative fashion. In other words, whenever one meets a figurative tool while reading a literary piece, he is more likely to imagine the concept being described and then fully understands the author's intended meaning. Figurative language comes in several categories; it includes a diversity of images such as metaphors, similes, metonymies, synecdoche, personification, allegory and irony.

A synecdoche is from Greek meaning "Simultaneous understanding ", a figure of speech in which a term for a part of something refers to the whole of something, or vice versa. An example is when referring to workers as "hired hands". Also, Nordquist defines synecdoche as a figure of speech in which a part is used to represent the whole (for example, ABCs for Alphabet or the whole for a part) and it can be defined as a word or a phrase in which a part of something is used to represent a whole, or a whole is used to represent a part of something .Example , in Australia lost by two goals

," Australia is used to represent the Australian team. "Give us this day our daily bread" synecdoche in the Lord's prayer" bread" represents all food. Fireside, hearth –home symbolized as apart of the fireplace, driven. 9 /11 as a date , is both singular and essentially repeatable …when it is used it refers to this day 9/11/2001 , as if citation of this date is enough by the power of its referent , to understand that day and to be affiliated with all that this day entails." Examples of synecdoche are: Ivories for a piano, Lead for bullets, Pigskin for an American or Canadian football, Plastic for a credit card, Silver for table wave - cutlery or the dishes or other dishes that were once made of silver metal, Steel for a sword.

The word "synecdoche" is derived from the Greek word =together-out accepting, from the prepositions and the verb (= I accept) originally meaning accepting a part as responsible for the whole or vice versa. It means "shared understanding" , also it literary means a change of name. In addition, synecdoche known As: Intellectio, quick conceit. Metonymy resembles and is sometimes confused with the trope of synecdoche. Synecdoche is a rhetorical trope and a type of figurative speech similar to metonymy – a figure of speech in which a term that denotes one thing is used to refer to a related thing. Indeed, synecdoche is sometimes considered a subclass of metonymy. It is more distantly related to other figures of speech, such as metaphor. More rigorously, metonymy and synecdoche can be considered sub –species of metaphor, intending metaphor as a type of conceptual substitution.

According to Brook these two figures of speech are based not on similarity but on contiguity .It is often based upon the association of ideas .Synecdoche is often treated as a type of metonymy Hornby defines metonymy as the act of referring to something by the name of something else that is closely connected with it, for example using " the white House " for the US president ", the use of the word " tongue " for language is also carried out by the native speakers .Some writers such as Larson , believes that a metonymy is in some ways like euphemism .   While   Brook   mentions that synecdoche is generally defined as a figure by which the name of the part is used to denote the name of the whole or vice versa. e.g., the use of the word "rhymes" to refer to "poem". Burke states that synecdoche in a very comprehensive and accurate way when he said that synecdoche is "….part of the whole, whole for the part, container for the contained, sign for the thing signified, material for the thing made ….cause for the effect, effect for the cause, genus for species, species for the genus … as well as suggests that synecdoche patterns can include reversible pairs such as disease –cure and can be substituted for the word representation. e.g. the "gray beard" to refer to the old man, «the long hair" to refer to a hippie , "wheels" to a complete vehicle, 'London ' to British Government ," hands" to the workers in a factory ,"steel" to sword , "plastic " for credit card , "book" for the Bible ," john Hancock" for the signature of any person .

As a way of an example, the saying that "the hand that rocks the cradle rules the world " illustrates the difference between metonymy and synecdoche .Here' the hand' is a synecdochic representation of the mother of whom it is a part , while 'the cradle " represents a child by close association. Sometimes people make an absolute distinction between a metonymy and a synecdoche, treating metonymy as different from, rather than inclusive of, synecdoche .there is a similar problem with the use of simile and metaphor.

Trope is a rhetorical figure of speech that consists of a play on words, i.e. using a word in a way other than what is considered its literal or normal form. Tropes comes from the Greek word "tropos" which means a "turn". We can imagine a trope as a way of turning a word away from its normal meaning, or turning it into something else. Tropes include: epithet, metaphor, metonymy, oxymoron, periphrasis, personification, simile, etc.

Epithet is an adj. or an adjective phrase appropriately qualifying a subject (noun) by naming a key or important characteristic of the subject.

Semantics-oriented epithet classification by prof. I.Screbnev:

1. Metaphorical epithet (lazy road, ragged noise, унылая пора),

2. Metonymical (brainy fellow),

3. Ironic.

Structural characteristics of epithets:

1. Preposition, one-word epithet (a nice way);

2. Postposition, one-word or hyperbaton (the eyes watchful);

3. Two-step (immensely great);

4. Phrase (a go-to-hell look);

5. Inverted (a brute of a dog, a monster of a man).

Metaphor is transference of names based on the associated likeness between two objects, on the similarity of one feature common to two different entities, on possessing one common characteristic, on linguistic semantic nearness, on a common component in their semantic structures. e.g. "pancake" for the "sun" (round, hot, yellow); e.g. "silver dust" and "sequins" for "stars".

Metonymy is a transference of names based on contiguity (nearness), on extra linguistic, actually existing relations between the phenomena (objects), denoted by the words, on common grounds of existence in reality but different semantic. e.g. "cup" and "tea" in "Will you have another cup?";

Oxymoron is a combination of two semantically contradictory notions, that help to emphasise contradictory qualities simultaneously existing in the described phenomenon as a dialectical unity. e.g. "low skyscraper", "sweet sorrow", "nice rascal", "pleasantly ugly face".

Periphrasis is a device which, according to Webster's dictionary, denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression. e.g. The lamp-lighter made his nightly failure in attempting to brighten up the street with gas. (= lit the street lamps) (Dickens)

Personification is a metaphor that involves likeness between inanimate and animate objects. e.g. "the face of London", "the pain of ocean";

Simile is an imaginative comparison of two unlike objects belonging to two different classes on the grounds of similarity of some quality. e.g. She is like a rose.

Figures of Replacement (Tropes) are divided into two classes:

Figures of quantity which are hyperbole or overstatement, i.e. exaggeration and meiosis or understatement, i.e. weakening.

Figures of quality which are metonymy, metaphor, irony.

Hyperbole is a stylistic device in which emphasis is achieved through deliberate exaggeration. Hyperbole is a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon. It does not signify the actual state of affairs in reality, but presents the latter through the emotionally coloured perception and rendering of the speaker. e.g. My vegetable love should grow faster than empires. e.g.

I was scared to death when he entered the room.

Meiosis deliberately expresses the idea, there less important than the action is. Meiosis is dealt with when the size, shape, dimensions, characteristic features of the object are intentionally underrated.

It does not signify the actual state of affairs in reality, but presents the latter through the emotionally coloured perception and rendering of the speaker. e.g. "The wind is rather strong" instead of "There's a gale blowing outside"; e.g. She wore a pink hat, the size of a button.

Irony is a stylistic device in which the contextual evaluative meaning of a word is directly opposite to its dictionary meaning. The context is arranged so that the qualifying word in irony reverses the direction of the evaluation, and the word positively charged is understood as a negative qualification and (much-much rarer) vice versa. The context varies from the minimal – a word combination to the context of a whole book. e.g. It must be delightful to find oneself in a foreign country without a penny in one's pocket.

Irony can be of three kinds: verbal irony is a type of irony when it is possible to indicate the exact word whose contextual meaning diametrically opposes its dictionary meaning, in whose meaning we can trace the contradiction between the said and implied (e.g. She turned with the sweet smile of an alligator). Dramatic irony happens when a reader or viewer knows more information that a character in book or in a movie; Situational irony is a kind of joke that is against you or situation

In, conclusion, as it is obvious from the names of the branches or types of stylistic studies this science is very closely linked to the linguistic disciplines philology students are familiar with: phonetics, lexicology and grammar due to the common study source.

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