

**ICONICITY AS A PRODUCT OF  
METAPHTONYMY IN TONI MORRISON'S THE  
BLUEST EYE, SULA AND BELOVED**

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**UNIVERSITI SAINS ISLAM MALAYSIA**

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MORRISON'S THE BLUEST EYE, SULA AND BELOVED**

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Dissertation submitted in partial fulfilment for the degree of  
DOCTOR OF PHILOSOPHY IN  
ENGLISH STUDIES

Faculty of Major Language Studies  
UNIVERSITI SAINS ISLAM MALAYSIA

Nilai

December 2021

## AUTHOR DECLARATION

I hereby declare that the work in this dissertation is my own except for quotations and summaries which have been duly acknowledged.

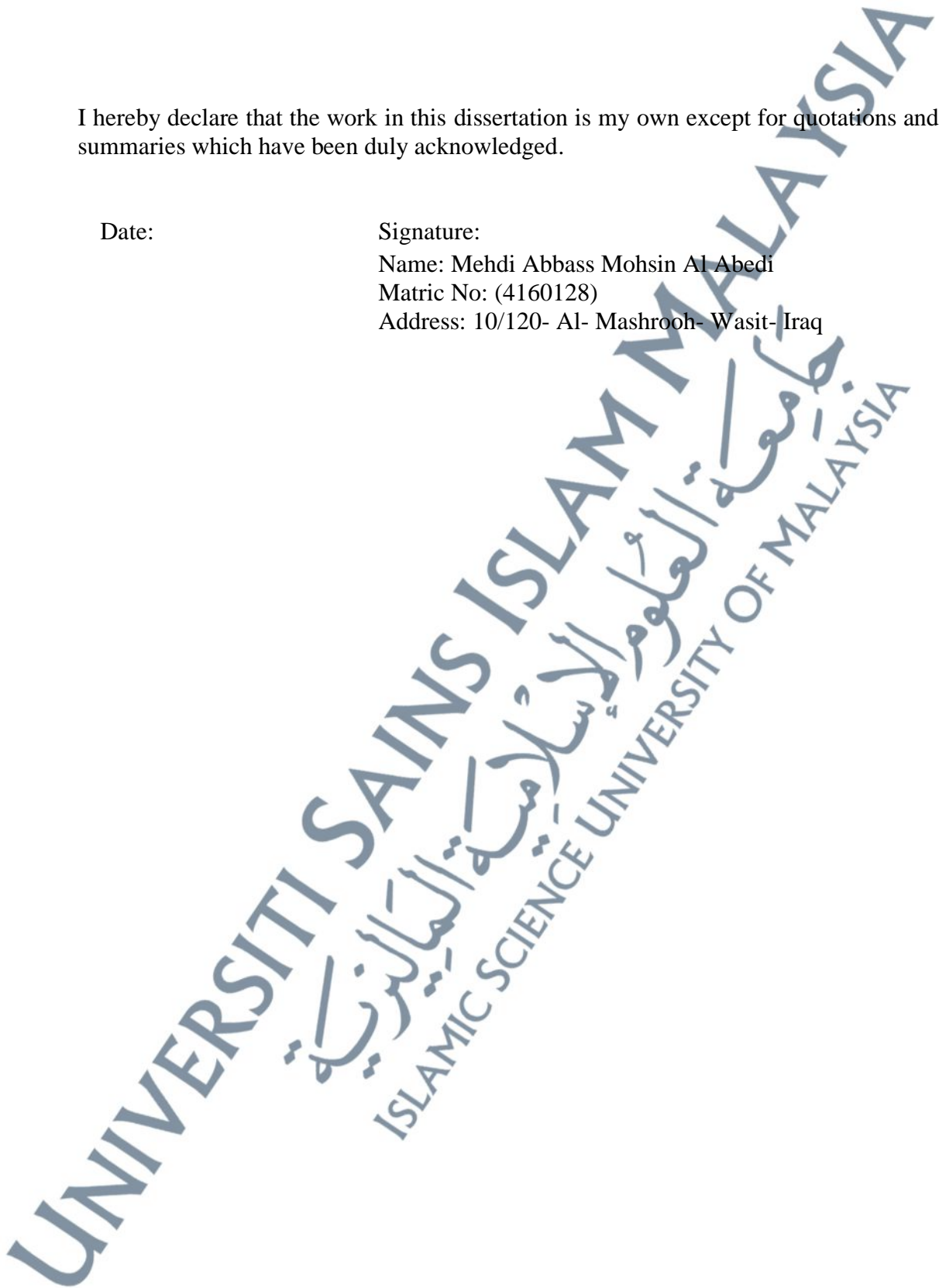
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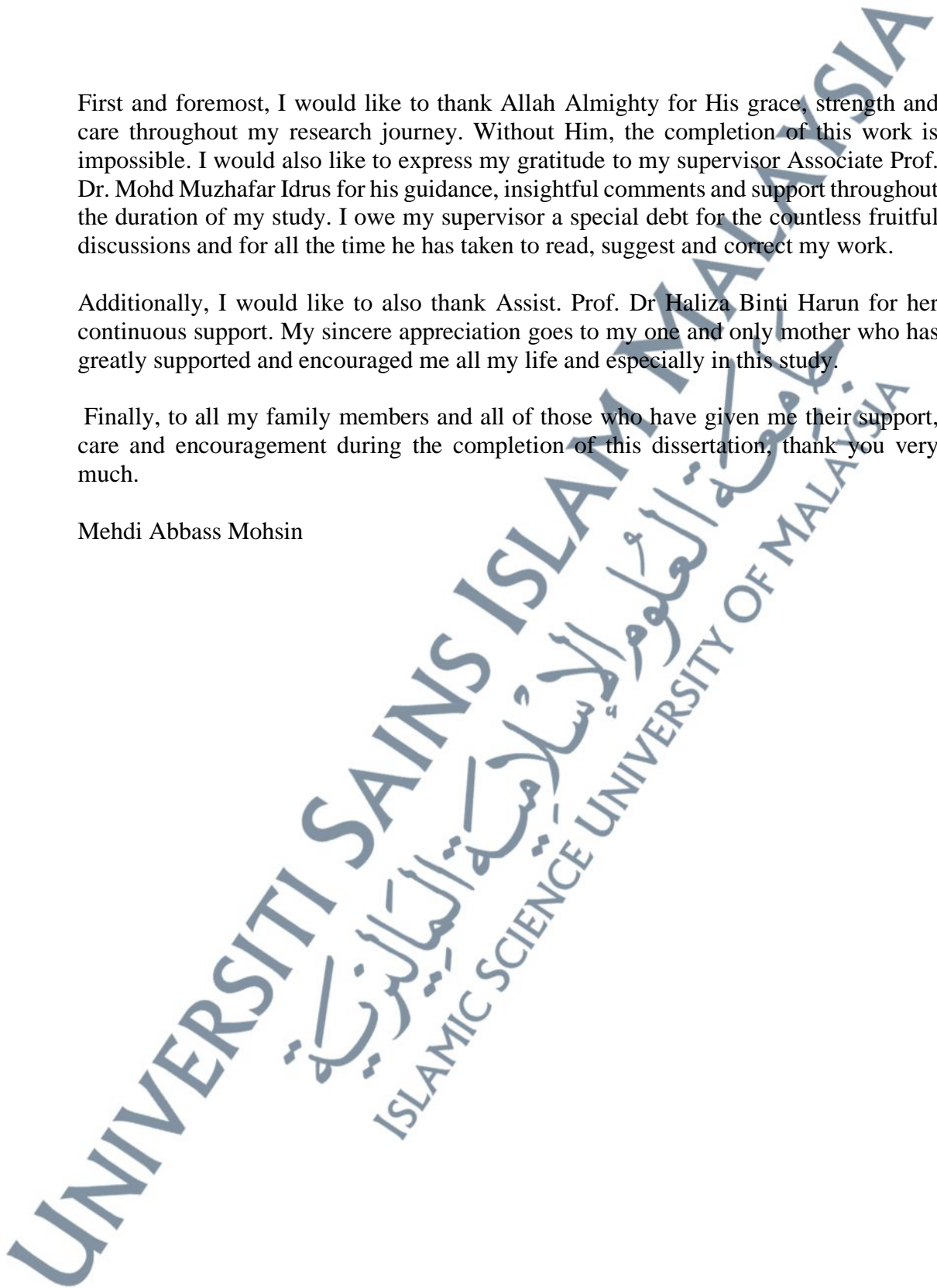
## ACKNOWLEDGEMENT

First and foremost, I would like to thank Allah Almighty for His grace, strength and care throughout my research journey. Without Him, the completion of this work is impossible. I would also like to express my gratitude to my supervisor Associate Prof. Dr. Mohd Muzhafar Idrus for his guidance, insightful comments and support throughout the duration of my study. I owe my supervisor a special debt for the countless fruitful discussions and for all the time he has taken to read, suggest and correct my work.

Additionally, I would like to also thank Assist. Prof. Dr Haliza Binti Harun for her continuous support. My sincere appreciation goes to my one and only mother who has greatly supported and encouraged me all my life and especially in this study.

Finally, to all my family members and all of those who have given me their support, care and encouragement during the completion of this dissertation, thank you very much.

Mehdi Abbass Mohsin



## ABSTRAK

Ikonisiti ialah persamaan di antara sesuatu bentuk dan makna. Ia tidak mewakili sesuatu peraturan, sebaliknya ia merupakan prinsip bahasa yang dianggap sebagai ciri retorik tekstual. Istilah ini sering dikaitkan dengan persamaan di antara tanda dan objek seperti kejadian onomatopia atau analogi di antara dua komponen yang berasaskan orientasi sosial dan budaya. Oleh itu, ikonisiti dapat dilihat melalui persamaan visual di antara tanda dan objek (mimesis) yang sering dimanifestasikan dalam ikonisiti khayalan. Di samping itu, ikonisiti boleh dicapai apabila tiada persamaan sensual di antara tanda dan objek pada tahap kognitif atau apabila adanya analogi dalam struktur yang diperolehi menerusi ikonisiti gambar rajah dan metafora. Tujuan kajian ini adalah untuk mengupas bagaimana prinsip tiruan mencadangkan perspektif ikonik, iaitu penerangan cara bentuk diskursif dan kandungan representasi dalam tiga novel karya Morrison iaitu *The Bluest Eye*, *Sula*, dan *Beloved* bagi menggambarkan istilah ikonisiti. Sementara itu, kajian ini membincangkan pelbagai jenis metafora dengan cadangan jenis ikon yang berbeza, di mana teori Lacanian menyatakan bahawa karya sastera adalah bersifat metafora dan merupakan hasil sistem multi-semiotik. Kajian ini turut mengguna pakai model Hiraga untuk membincangkan perkaitan di antara pelbagai jenis metafora dan subjenis ikonisiti, termasuklah ikonisiti khayalan dan gambar rajah dalam novel Morrison. Eksploitasi artistik nilai linguistik dalam kajian ini mampu mewujudkan hubungan yang diamati di antara tanda dan objek, serta memberi pandangan mengenai penggunaan bahasa dalam novel-novel Morrison yang mencapai ikonisiti melalui eksploitasi dua alat retorik umum: metafora dan metonimi. Pemeriksaan makna ikonik boleh membentuk dimensi sosial, budaya, dan sejarah, serta memberi pemahaman yang mendalam berkaitan konteks penerbitan dan penerimaan novel-novel tersebut. Novel-novel Morrison membincangkan kehidupan terasing dan diskriminasi terhadap warga Afrika-Amerika, yang turut mengupas dimensi sosiobudaya kaum mereka. Novel pertama beliau, *The Bluest Eye* (Morrison, 1970) menggambarkan keperitan dan trauma perkauman menerusi pandangan protagonis warga Afrika-Amerika dalam menggesa warga mata biru untuk memberikan kemerdekaan secara sosiobudaya kepada mereka. Novel kedua, *Sula* (Morrison, 1973) yang berjaya menarik minat ramai orang telah dicalonkan dalam Anugerah Buku Negara. Ia mengisahkan wanita warga Afrika-Amerika yang menimbulkan kontroversi dan berusaha untuk memecahkan norma tradisional demi mencapai kemerdekaan. Manakala novel ketiga, *Beloved* (Morrison, 1987) dianggap sebagai salah satu novel terbaik beliau. Novel ini meneroka dilema warga Afrika-Amerika semasa tempoh perhambaan dan usaha mereka untuk mendapatkan peluang sosioekonomi yang lebih baik. Penelitian yang dilakukan ke atas ketiga-tiga novel ini dapat meneroka fungsi-fungsi bahasa sebagai saluran isu sosiobudaya. Pada masa yang sama, ia berfungsi sebagai sumber bagi menggambarkan prinsip ikonisiti dan tanggapan masa kini terhadap suara golongan yang terpinggir dan tersingkir.

## ABSTRACT

Iconicity is the similarity between form and meaning where it does not represent a rule but a principle in language in which it is considered a characteristic of textual rhetoric. This term is usually associated with the notion of sameness between signs and objects such as incidences of onomatopoeia or when there is an analogy between the two components based on social and cultural orientations. Therefore, iconicity can be observed when there is a visual similarity between the sign and the object (mimesis) often manifested in imaginal iconicity. Additionally, iconicity can also be achieved when there is no sensuous similarity between signs and objects at the cognitive level or when there is an analogy in structures achieved in both diagrammatic and metaphorical iconicity. This research aims to describe how the principle of imitation suggests iconic perspective by demonstrating how the discursive form and the representational content in Morrison's three novels *The Bluest Eye*, *Sula*, and *Beloved* describe the term iconicity. Additionally, this study also discusses the various types of metaphors by suggesting different types of icons as it draws on the Lacanian theory that postulates that literary works are metaphorical and a product of a multi-semiotic system. The study also utilises Hiraga's model to discuss the interrelation between various types of metaphors and subtypes of iconicity including imaginal and diagrammatic iconicity in Morrison's novels. The artistic exploitation of linguistic values in this study can create a perceived connection between signs and objects, providing insights on the use of language in Morrison's selected novels that achieves iconicity through the exploitation of two common rhetorical devices: metaphor and metonymy. In the selected novels, the examination of iconic meaning can constitute social, cultural and historical dimensions, providing a deeper understanding of the context of publication and reception of these novels. Morrison's novels discuss the life of segregation and discrimination among African-Americans, providing an account concerning the socio-cultural dimensions of her race. The first novel *The Bluest Eye* (Morrison, 1970) incarnates the pain and trauma of racism by narrating the insights of an African-American protagonist who urges blue eyes to gain independence socio-culturally. The second novel, *Sula* (Morrison, 1973) which appealed more to the public earned a nomination for the National Book Award. It shed light on a controversial African-American woman who endeavours to break the traditional norms to gain independence. The third novel *Beloved* (Morrison, 1987) is thought of as one of her best novels, explores the dilemma of African-Americans during the period of slavery and in their quest for better socio-economic opportunities. Examining these three novels explores the function of language functions as a vehicle of socio-cultural issues, simultaneously serving as a source to describe the principles of iconicity and contributing to contemporary notions on voices of the marginalised and displaced.

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