

CHAPTER 6

CONCLUSION AND RECOMMENDATION

6.1 Summary

This research explores the term iconicity beyond the feature of primitive language in which the sound of signifier imitates the meaning where it views literary language as a semiotic system. From this perspective, a sign can be iconic, reflecting particular social, archetypal and cultural values, as well as, expressing certain feelings and emotions due to the similarity between form and meaning. In literary texts, signs are interwoven with the social and cultural constructs of a particular community, leading to the notion of naturalness between the signifier and the signified.

The research discussed how iconicity is achieved within the principle of imitation where the structure of a text imitates its content cognitively. The study has explored three types of icons – imagic, diagrammatic, and metaphoric- which are interrelated with three types of metaphors- ontological, orientational, and structural. The study discusses Toni Morrison's three novels from iconic perspective. The section is a conclusion that explain how the findings of the research is significant for practice and formulating a theory to analyse iconic perspective in literary texts. The section focuses on methodological and theoretical implications.

6.2 Methodological Implications

The methodology of research plays a very essential role in the analysis of Morrison's three novels. It adopts Lacanian theory, which states that all literature is a product of the unconscious, which structures like a language, consisting of metaphors

and metonymies as the main ingredients of literary language. The notion of the so-called binary relationship between code (signifier) and coded (signified) has been destabilized. In other words, the relationship between signifier and signified is described as natural rather than arbitrary which is the prime characteristic of the motivating language.

The study is very significant, combining Lacanian theory, which states that a literary text is a product of the unconscious. He theorizes that any literary work consists of these two very processes in linguistics, metaphor and metonymy. Moreover, the research capitalizes on Lakoff and Johnson's (2003), three types of metaphors: ontological, orientational and structural as sources of various types of icons suggested by Hiraga's model which classifies icons into imagic, diagrammatic and metaphoric. Furthermore, the research methodology does not view these two processes as tropes used for aesthetic purposes. However, it theorizes that these two cognitive processes are entrenched in every social and cultural aspects of life. In the traditional sense, iconicity is attributed to poetry only because it consists of patent metaphors. The study paves the path for future researchers to employ the current method of analysis for other literary genres such as short stories, drama, and poetry. It merges Hiraga's model with Lacanian theory and theorizes that metaphor is not the only source of iconicity but metonymy as well, suggesting that metaphor, metonymy and iconicity are interrelated. Thus, in text analysis, different types of metaphor do not only identify iconicity in general but they are essential to classify icons into three types. So, the methodology of the study will be useful to discuss various types of literary texts from iconic angle because literary is merely language highly charged with multi-levelled content. For instance, dramatic text is iconic due to its semiotic properties while poetry is highly iconic due to the use of metaphorical expressions. Literary texts from the modernist, surrealist, and post-

modernist movements are also significant sources of iconic note because the textual structure is formulated to refute the traditional sense of arbitrariness between signifiers and signified, implying that the methodology of the current research is applicable across literary genres.

6.3 Theoretical Implications

In literary works, the concept of motivation is an important principle in language, which adopts the notion that words, or linguistic elements suggest mental pictures about things to which they refer. In other words, linguistic tools have connections with the concepts within various social frames. Such connections can be achieved when language is utilized as a semiotic system rather than a communicational system. The notion of motivation is manifested through two linguistic processes, which are *metaphor* and *metonymy*. These processes cannot occur randomly, but they are bound by cultural archetypal and historical frames, which are considered as linguistic sources of motivating text. Motivation can serve as a source to stimulate readers' fantasies and memories. Putting it differently, the process of motivation or activation of the memory of readers is a product of different kinds of metaphors and metonymy because both are dependent on analogy or sameness between two concepts or structures. In other words, the concept of motivation can be applied to various genres to explore how a writer uses linguistic tools to stimulate readers' fantasies and memories in order to come up with multi-dimensional texts leading to creating a text with iconic perspectives because iconicity is a product of sameness or analogy, it is not between two forms but between form and meaning.

The study describes iconicity by capitalizing on two linguistic processes *metaphor* and *metonymy*. These processes occur when there is a mapping between two or more areas of the brain. One area contains a concrete manifestation of a described object. The second area contains an abstract of the described object. The study theorizes that the concrete manifestation stands for *Symbolic Order* or conscious mind while the abstract aspect stands in for metaphor and metonymy; for that reason, Lacan states that all literature is a product of the unconscious. The research assumes that metaphors are encoded thoughts and emotions which are unfathomable and impossible to be understood without being supported by metonymic relations. In other words, metonymy is considered as a trigger to summon up complicated thoughts and far-fetched emotions which are dormant in the premises of the unconscious and encoded as metaphors. So, the study entwines these two processes with iconicity because all of them depends on mappings between different and unrelated areas of the brain.

Thus, the research proposes that, in cognition, metaphor and metonymy entwine with iconicity, leading to deciphering the unconscious which consists of symbols and characterized as unfathomable and hard to distil meaning out of it. The method and the framework of analysis in scrutinizing iconicity are very significant. The study views that metaphor and metonymy are not merely as linguistic tools in traditional sense; however, they are cognitive processes, their manifestations depend on mapping between various parts of brain. Such mapping suggests iconicity leading to multi-layered interpretation.

Future researchers can undertake the concept of iconicity in their studies to analyse modernist and post-modernist literary texts since both concepts and the two movements refute the notion of arbitrariness between form and meaning, as theorized

by traditional modern linguistics. Since the structure of these literary genres consist of metaphors and metonymy, these two processes can be utilised as sources of iconicity in genres such as drama and poetry. In a broader sense, the theory of the study can be applied on modernist and post-modernist text because, this type of texts consists of symbols which are manifested as metaphorical expressions with metonymic relations. In the other words, these types of text are product of unconscious which is solely structured out of metaphors and metonymies.

