

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This chapter outlines the methodology of the research, elaborating on the procedures involved in data extraction and data analysis. As mentioned earlier, this study adopts the Lacanian theory (the 1960s) language of the literary text as a product of the unconscious which is an essential part of the human mind. According to Lacan, the unconscious is considered as a collection of previous experiences where its cognitive formation is an essential factor in using language. For Lacan, the unconscious is realised as a language, prompting him to view literary language as constituting signs or chains of signifiers rather than symbols. Soler (2014) state that Lacan disregards the term 'symbol' and replace it with the term 'signifier'. The chapter discusses how literary language is structured as signs within a semiotic system, specifically focusing on how metaphor and metonymy intertwine with iconicity, adopting Hiraga's model as the frame of analysis. Additionally, this chapter also expounds on the notion of metaphor and metonymy as cognitive processes inspired by Lakoff and Johnson's (2003) classification of metaphors. The operationalisation of the concepts: metaphor, metonymy, and iconicity as well as validation from the experts concerning this subject conclude this chapter.

3.2 Literary Language as a Semiotic System

The literary language has several interpretational dimensions as it imports signs from various semiotic systems to allow readers to experience a text through multiple discursive properties instead of a singular property. Semenenko (2012) theorises that the artistic text is a multi-dimensional structure since it is capable of transforming to transform noises into multivalent texts by incorporating components and creating semantic relations. The study views the concept of iconicity within rhetoric from Lacan's perspective which holds that language is a semiotic system, focusing on two linguistic processes, metaphor and metonymy. The basis of Lacanian work is inspired by Freudian's statement that literary work is analogous to a dream and the authors' literary talent is a product of the unconscious person who suffers from neurosis (as cited in Lodge & Nigel, 1988). Literature is deemed as an instrument used to express thoughts and ideas besides being products of emotion that involve imagination. The unconscious constitutes of traces of memory and is a form of 'psychic writing which can reoccur in the process of dynamic exchange between text and reader, meaning and desire' (Gounelas, 2001). These thoughts and ideas are images and image-schemas, converted into words and expressions, and are subsequently reflected in metaphor and metonymy. These expressions or words transform the abstract facts from the unconscious into an acceptable concrete language of the conscious mind without association (Ibid). This process leads to the formulation of both metaphor and metonymy. In metaphor, the meaning exists in the gap between two forms of signifiers but is not the conjunction of the two forms. In a broader sense, the meaning of a metaphor is the product of blending two forms that create new meanings. Cornelissen (2005) argues that the interpretation of metaphor involves inferring abstract ground where this ground is not a result of shared features associated with the source and target domains but is something new

altogether. The new notions of metaphorical expressions are realised through the facilitation of the metonymic dimension.

Lacan operationalises his work via three psychic terms. The first term is known as the *Imaginary Order*, which is often exploited by writers for literary production and as sources of metaphorical expressions. This phenomenon in psychoanalysis is considered by the researchers as the prime source of motivation. Johnson (2013) describes this concept as a fictional, stimulated and virtual dimension of the human psyche anchored in actual or factual human realities. On the other hand, the second term *Symbolic Order* refers to the signifying systems of human language. Johnson (2013) theorises that the *Symbolic Order* consists of the customs, institutions, and traditions of culture and societies (ibid). The *Imaginary Order* refers to ideal concepts that can be anchored at (or have a relationship with) the world of reality or the 'Symbolic Order'. Thus, *Imaginary Order* is the representation of man's subconscious that conveys conveying metaphorical meanings that may be related to *Symbolic Order* or can represent the *Imaginary Order* only. It can be used to represent an ideal world based on similarity or sameness where the similarity between form and meaning can be achieved when human language references an ideal world to mimic the actual world. In Chapter Five, Morrison's characters break metaphorically from the *Symbolic Order* to find refuge in the *Imaginary Order* as a result of the racist practices they have experienced in their community. Tyson (2006) describes the *Imaginary Order* as the background of consciousness, making it a source of iconicity. Peirce also attributes the product of icons to *Imaginary Order*. He states that an icon is a sign that refers to the Object it denotes merely by the virtue of characters of its own which it possesses, regardless of whether the object exists or not (Buchler, 1958). Therefore, novels can be regarded as a source of iconicity since they deal with imagination and emotions and cannot be expressed by

a signalling system with arbitrary nature but are expressed in a systematic way when there is an analogy between form and meaning. The process of iconisation is a product of *Imaginary Order* conjuring images that connect with nostalgic or utopian memories which readers can relate to emotionally. Iconising literary texts are often realised by drawing on feelings and the emotional dimensions to motivate images related to memories and fantasies. They "are drive-cathexed because they are related to the intimate and emotional life of the recipient" (Muller & Fischer, 2003, p. 385). These intimate and emotional aspects are presented via metaphorical expressions and metonymies, which are concrete sources of iconicities.

Lacan mentioned that in literature, meaning is embedded within a galaxy of signifiers that are barred from signification. The mechanism of literary production can be examined by unfolding the formula that supports the notion of ceaseless sliding of the signified under the signifier S/s (as cited in Lodge & Nigel, 1988). The Lacanian formula indicates that the signifier refers to multi-levels of signification and can be derived to produce: 1) *metonymy* which is a vertical connection between the signifier and another as well as 2) *metaphor* representing the horizontal relationships in which a signifier can be substituted for another (ibid). These two language processes do not present reality but represent the repression of reality.

Moreover, the Lacanian theory hypothetically views metaphor and metonymy as two kinds of relationships where literary texts are deemed the product of these relationships. The metonymic relations are present vertically where a sign is displaced to make the word-to-word connection. When a sign is substituted with another horizontally, this substitution is referred to as a metaphoric relation. As cited in Lodge & Nigel (1988), Lacan theorises the effects of the elements in the horizontal signifying chain s observed alongside its vertical dependencies. In other words, metonymy and

metaphor are seen as two degrees of motivation that can be considered as two sources or modes of iconicity as adopted in the current study. "Vertical motivation of a signifier by a signified is a primary form of imaginative iconicity. Horizontal motivation, the influence of one signifier of the language system on another is largely based on diagrammatic iconicity" (Noth, 1990, p. 125). This study explores the combination of vertical and horizontal motivations in Morrison's selected novels that can create a sensuous connection between signs and references, providing iconic interpretation to the text. The following extract from Morrison's novel demonstrates how these two motivations co-occur in her text that might suggest iconic meaning: "*I talk about how I did not plant the seeds too deeply, how it was the fault of the earth...*" (Morrison, 1970, p. 204). The text contains an ontological metaphor, *the seeds* but is considered a metonymy within metaphor whilst *'The earth'* is interrelated with iconicity. This type of metaphor interrelates with imagic iconicity since the images are presented directly to the readers.

The study examines how Morrison's literary works use rhetorical devices to explore how signs gain the quality of iconicity in which signs represent their objects in terms of similarity not arbitrariness. Metonymy and metaphor are the two processes resulted from any literary work, which will be exploited as two sources of iconicity. The former belongs to the indexical field; its function is to link among the strings of signifiers. Lacan argues that the metonymic structure indicates that it is the connection between the signifier and signifier within the same domain (As cited in Lodge & Nigel, 1988, p. 199). The latter is a rhetorical figure of meaning used when a signifier is replaced by another. Lacan elaborates metaphors as, "...the metaphoric structure, indicates that it is in the substitution of signifier for signifier that an effect of signification is produced which is creative and poetic" (ibid). This occurs because signs

are not static but dynamic. The dynamic nature of signs is significant in creating metaphors reflecting socio-cultural and socio-economic issues cognitively. Kecskes (2013) theorizes that metaphorical creation delineates social and individual dimensions via cognitive level, involving subjective experiences of both writers and readers. In other words, they do not only have presentational function but representational function as well (Leech & Short, 1981). However, signs in use, are never exclusively iconic, indexical or symbolic; on the contrary, they unite the feature of all the three classes (Muller & Fischer, 2003).

Thus, the two processes function hand in hand to create iconic text because the substitution of one signifier with another creates a kind of similarity that occurs syntagmatically in conjunction with metonymy which stands-in for paradigmatic aspect. The syntagmatic structure of metaphor presupposes a paradigmatic dimension so that the two aspects are complementary (Noth, 1990, p. 129). Here, the paradigmatic dimension stands for metonymic relation where because of this combination, metaphor entails iconicity since it projects an analogy between two objects that leads readers to summon up his/her memories and fantasies. In terms of iconic language, the images created by writers through language may not be perceived properly since the process of recalling memories and fantasies is dependent on the readers and the nature of these images. The metaphorical construction of literary text ranges according to the association it is connected to as seen in Morrison's *The Bluest Eye*. When the protagonist Pecola requests blue eyes, fair skin and blonde hair, these features are metaphors that can be easily be mapped into the idea of being loved by the community since she is rejected due to her skin colour.

Psychoanalysts argue that literary writers use metaphorical dimension as a product of the unconscious to "substitute a person or an object for something less

threatening, or less threatening person or object..." (Tyson, 2006, p. 30). Therefore, novelists may substitute traumatic experiences of African-Americans with metaphors that represent something less threatening, creating multi-levelled meanings. Gounelas (2001) theorises those unconscious materials are converted from the un-coded messages into coded messages manifested verbally via metaphors, acceptable to the conscious mind. When sense is created out of nothing, literary writers create analogies between signifier and signifier in the case of metaphor and from signifier to signify in the case of iconicity. The similarity or the analogy is not merely determined naturally based on the relationship between sign and object but should consider the social and cultural settings cognitively. Metaphors are not natural and universal but are often culturally determined (ibid). The following extract from Morrison's *Beloved* might show how metonymy and metaphor are used to reflect the painful social circumstances of African-American lives. "He knew the smell of death and was terrified of it, for he could not anticipate it. It was not death or dying that frightened him, but the unexpectedness of both." (*Beloved*, p.14). the metaphor of *death* and *the smell of death*, reflects the hardship of Black people lives; and the metonymic relation 'He' represents the whole race.

In the analyses chapter, Morrison's protagonists are observed to use metaphors and metonymies to repress the world of reality. For instance, in Morrison's *Beloved*, the resurrected character after being killed by her mother is presented in the novel metaphorically, mapping unto African-American's agonizing history. The character is also manifested metonymically since it represents the suffering of the entire African-Americans' psyche. Both metaphor and metonymy involve an absence, "a kind of loss or lack: they are both stand-ins for something being pushed aside" (Tyson, 2006, p. 30).

This study is vital to provide deeper understanding about how these linguistic processes are employed and to give a portrayal about African-American lives. I study her text from the iconic perspective because metaphor and metonymy interrelate with iconicity due to Hiraga's model that will be clarify in the next topic. Thus, the two processes of language, *metaphor* and *metonymy* in Morrison's novels, might reflect multi-ideological forces underestimating the African-American people because they stimulate the memory and fantasies of readers, for instance, discrimination, segregation and racism. Also, the study is an attempt to clarify how iconicity tell us about the links between rhetoric and socio-cultural issues in the selected texts.

3.3 Hiraga's Model of Iconising Literary Texts

The concept of iconicity is a significant phenomenon in the linguistic inquiry of literary texts because they represent the multi-level meaning manifested in their rhetorical construction. Leff and Sachs (1990) theorises that rhetorical text provides interpretations of cultural and ideological dimensions that results from the discursive form interacting with representational content where this interaction is known as iconicity.

A prominent scholar in the field of cognitive linguistics is Hiraga (2005) who argues that literary language is motivated by the existence of metaphorical expressions where motivation is a prime factor of iconicity. Hiraga's Model postulates that metaphorical expressions are the result of various types of icons in literary texts. Hiraga (2005) emphasises the interrelationship between iconicity and metaphor because both concepts are a product of motivation and analogy. Drawing on Peirce, Hiraga (1994) outlines three sub-types of icons: imagic, diagrammatic and metaphorical iconicities which are considered products of metaphors. The study utilises Lakoff and Johnson's

(2003) classification of metaphors: ontological, orientational, and structural to match these three sub-types of icon which are based on their degree of abstraction. The imagic icon is a product of imitation whilst the diagrammatic icon depends on analogy. The metaphorical icon is a result of parallelism. In literary texts, the occurrence of various types of icons is due to the various degree of abstraction based on the structure of conscious or unconscious metaphoric constructions. On the other hand, *ontological* is when things are conceptualized as containers or entities. This is when incorporeal concepts gain the qualities of substances and the metaphor creates an image before the eyes of the readers such as *this issue dove me mad*. The *Oriental* category refers to emotions and perceptions that are defined in association to other physical concepts like *he is a man of high spirit* while the third concept *structural* metaphor, combines both types of metaphors.

The study of iconicity can provide insights into how these processes in Morrison's novels interact with meaning, leading to multi-interpretational perspectives. The discovery of iconicity is dependent on how readers perceive mimicry, similarity or analogy between referents and objects in metaphors. Muller and Fischer (2003) mention that in each case of iconicity, the perception of similarity between signs and referents depends on the interpreter as well as the social and cultural contexts that he/she is part of. In other words, the similarity or analogy can be achieved according to two factors: firstly, when there is shared contextual ground between writers and readers and secondly, in the way signs are articulated in the text to stimulate readers imagination for memories and fantasies, create a new world out of language iconic dimensions. The similarity of two unrelated domains prompts different motives, thoughts, memories and emotions in readers, indicating the similarities between the structure of form and meaning which are considered iconic properties. This process happens when the

mapping of an image or image schema is articulated in a signifier alongside content that reflects the socio-cultural dimension.

The creation process of metaphors resembles the process of iconisation because both concepts depend on the analogy between two or more entities by mapping two different regions of the brain. In metaphor, mapping activates the area of the brain that is characterised as passive and unrelated to the source and abstract. Such activation out of similarity leads to iconicity when there is a similarity between code and coded or signifier and signified. In the analysis, this study establishes the connection between various types of icons: image, diagram and metaphor according to the ontological, orientational and structural perspectives.

3.4 Metaphor and Metonymy as Cognitive Processes in Literary Language

In literary texts, the process of metaphorication occurs cognitively where metaphor is considered a context-dependent linguistic phenomenon. In the 1970s, the scholars Lakoff and Johnson (2003) discovered that metaphor is a cognitive and linguistic phenomenon that is essentially context-dependent. In cognition, the creation of metaphor involves cross-mapping processes which are essential components of the conceptual structure of language (Steen, 2007). This notion is supported by several scholars in the field of cognitive linguistics including Lakoff and Johnson (2003) who claim that a sentence must include a set of metaphorical meanings, requiring cross-domain mapping. This claim is in contrast to the stance of previous scholars who insist that metaphorical expressions are mere products of syntactic or semantic deviation in a sentence. Contemporary studies involving metaphor reject the idea that understanding metaphor requires a special process involving syntactic, semantic or phonological deviation. Recently, metaphor is viewed as a cognitive process where language is

studied alongside the human mind and body. Therefore, metaphor has established itself as a central aspect in the process of human cognition and communication (Croft, 2002). These notions were actively expanded by two prominent modern linguists namely Lakoff and Johnson (2003) who observed the existence of metaphor in daily everyday life. Both scholars assume that metaphor is not just the product of language but is deeply rooted in human thoughts and actions. Tendahl (2009) mention that the study of language must coincide with the study of human cognition because the interaction of these two areas cannot be understood in isolation. Therefore, literary text gains metaphorical perspective through the aid of the cognitive process which realises its meaning in its entirety.

Tendahl (2009) mentions that the significance of metaphor unveils itself not as a deviation from the common structure of language but rather as a tool to conceptualise a mental domain in terms of another since the term metaphor is defined as a cross-domain mapping in the conceptual system" (Ibid, 129). Metaphor is a type of neural co-activation and mental mapping between two different areas in the brain, resulting new patterns, influencing how people conventionalize, think and reason in everyday life. We can learn that inferences patterns from one domain can be applied to another conceptual domain via metaphor. In metaphorical production, there is an analogy between mappings between two unrelated objects and neural or various neural areas in the neural architecture. "Metaphorical mappings are physical neural maps that bind sensorimotor information to more abstract ideas as a part of neural resembles existing in the different regions of the brain" (Ibid, 130). Thus, the conceptual metaphors are computed neutrally via neural maps- neural circuitry linking sensorimotor system with higher cortical areas" (Lakoff & Johnson, 2003, p. 129). From the traditional perspective, metaphor is often viewed as a rhetorical ornament in which there is a deviation from the normative

use of language. This deviation occurs when the writer selects or replace words from particular semantic categories representing other words. In the context of metaphor production, language use violates the constraints imposed by literal or figurative language use. This notion is replaced by treating metaphor as a psycholinguistic term that is utilised to understand a conceptual domain in terms of another conceptual domain. In cognitive linguistics, metaphors involve the process of a higher order of thinking (Neuman et al., 2013). Hence, metaphor or the feature of metaphorical expressions are context-dependent. Additionally, the interpretations of metaphorical expressions also vary from one context to another.

Stern (2000) argues that metaphor is a result of a sentence changing its meaning in one of its constituents by deleting its selection restriction or semantic marker. For instance, in traditional linguistics, the expression, *Full of a baby's venom* does not make sense but metaphorically, it can convey complex emotions or ideas. Metaphors can be divided into demonstrative (D) metaphors, such as the names used in Morrison's three novels: *Beloved*, *Sula*, *Pecola*, *Shadrack* etc and parametric (M) metaphors at the word level (Stern, 2000). Each type of metaphor possesses different properties. For instance, D is context-free while M is context-dependent. Stanley (2005) postulates that the two types of metaphor cannot convey their meanings out of context where D refers to things that are demonstrative while M is produced at the level of logic within a particular context. In short, both D that and M that have referential features taking part in creating iconic perspective. D is partially denotational in which the definite description of the object is denoted by the expressed preposition. M that is parametric, having semantic properties which determine parameters supplied by context. The description of both types of metaphors involve cognition. In a broader sense, D can serve as metonyms because metaphors cannot come into being without metonyms that are indexical,

implying that they possess demonstrative properties. This argument is made in relation to Hiraga's model when it comes to cognition and Lacan's theory which states that literary language is a combination of metaphor and metonymy.

Metaphor and metonymy are utilized as cognitive processes to scrutinize iconic perspectives in Morrison's three texts *The Bluest Eye*, *Sula*, and *Beloved*. According to methodology, it is observed that mapping between two forms or codes suggest mapping between form (code) and meaning (coded), which is the prime characteristic of iconic perspective in literary text. In cognitive linguistics, we notice that a certain type of metaphor entwines with a certain type of iconicity, for instance, ontological metaphor suggest imagic iconicity, orientational metaphor suggest both imagic and diagrammatic iconicity and conceptual metaphor suggest metaphorical iconicity. On this basis, the study considers iconicity as a rule in literary work, not as a principle, because all literary works are based on two processes metaphor and metonymy, which are interrelated with the iconic power of the text.

The study adopts Hiraga's model of entwining metaphor and iconicity at the cognitive level, focusing on three types of metaphors as cognitive processes proposed by Lakoff and Johnson (2003). The reason for selecting these three types of metaphors is due to their direct association with imagic, diagrammatic and metaphoric iconicities employed in Hiraga's model. These metaphors co-occur with metonymic relations, which partially take part in the process of iconising literary texts. For instance, *image* metaphor concerns the mapping of one image onto another and often interacts in complex manners with composite metonymies to produce dense composites for unified interpretation (Talmantaite, 2008, p. 28). In this sense, the mapping of an image onto another is an analogy between two structures that are not merely created by words but

also through mental processes; the process of mapping of two domains occurs on a conceptual level (Lakoff & Turner, 1989). Such mapping is linked to various types of iconicity depending on the suggested type of metaphor.

3.5 Iconicity as a Conceptual Framework

Rhetoric is an artistic manner of merging patent expressions and aesthetics in literary products for the sake of eloquence and persuasion. This concept is linked to the core human nature that contributes to expanding the textual content. Butler (2008) states that rhetoric indicates the use of language to inform, persuade and produce knowledge in a particular context. In the *Dictionary of Stylistics*, rhetoric is described as originating "from Gk *techne rhetorike* 'art of speech', originally a discipline concerned with the practical skills of public speaking as a means of persuasion" (Wales, 2011, p. 368). However, Peirce views rhetorical devices as signs that can be used to express certain emotions or feelings in particular contexts. He claims that rhetoric is the "investigation into the manner in which signs are used to communicate and express claims within community" (as cited in Liszka, 1996, p. 10).

In iconicity, signs are motivated, activating the memory of readers by possessing a non-arbitrary nature while the structure of a sign suggests meaning. The connection between structure and function or code and meaning is natural by the similarity in the quality, structure or parallelism between two objects. On this basis, iconicity is divided respectively into three types: imagic, diagrammatic and metaphoric with each having particular features. Haiman (1983) elaborates that iconic code might be imagic when it manifests itself at the lexical level due to similarity in quality when a lexical element brings an image before the eyes of readers. When the code manifests itself at sequential concatenation due to analogy between structures, and diagrammatic, iconicity might be

suggested. The process of realizing these types of icons does not only occur unconsciously, but it requires consciousness as well, which plays a very significant role in the process of identifying iconicity within cognition at the conscious level. Andersen (1984) theorizes that the idea of similarity between form and meaning requires similarity on the conscious level in some part of the cognizing mind. Putting it differently, icons cannot only be created out of the unconscious mind but there should also be the interference of the conscious mind to recognize analogy or similarity cognitively.

Morrison's unspeakable text can refer to economy which is a type of motivation. As observed in her works, Morrison economically constructs her language to provide insights about African-Americans through the structure of motivating language. Such motivation manifests itself in diagrammatic iconicity when the diagram of form resembles the diagram of the content which is a predominant feature in her works. Andersen (1984) mentions that at the motivational level, economy is a property of diagrammatic iconic representation where both concepts do not contrast, implying that motivating language can lead to iconicity depending on whether the product is context-free or context-dependent. The current research adopts context-dependent type of iconicity to account for the intervention of cultural and social factors in achieving the similarity between code and coded at the cognitive level. According to Hiraga's model, iconicity is intrinsically linked with metaphor and cannot occur without a metonymic relation due to its referential function. In this sense, metonymy is important in creating a context and binding metaphors with cultural thoughts and social actions. In support of Hiraga's theory, scholars have referred to metonymy as an essential part of conceptualising metaphor. For instance, Barnden (2010) argues, metaphors deal with mental imposition upon the world whereas metonymic links are much more a case of

reflecting what is objectively in the world. Lakoff and Johnson (2003) refer to metonymy as a referential function that provides understanding about the world where metonymy is viewed as realising the metaphorical meaning influenced by the indexical perspective, conceptualising metaphors within particular contexts. Additionally, Mittelberg (2019) theorises that metonymy is significant in discourse because it operates across different thoughts, modalities and expressions.

The following passage demonstrates how metaphor is associated with iconicity in Morrison's text that is strongly anchored in American culture:

Then a fierce argument, sometimes a fight, and Garner came home bruised and please, having demonstrated one more time what a real Kentuckian was: one tough enough and smart enough to make and call his own niggers men. (Morrison, 1993, p. 80-84).

In this example, Mr Garner pretends to be a good person by revolting against those people who enact White authority towards African-Americans. He calls Black males as 'his own niggers men' metaphorically mapping ownership of African-Americans by White authority. He is proud that he can manage his 'niggers' like 'men' by showing his toughness and masculinity. He uses these slaves to show his identity. Thus, Mr Garner metonymically stands for White authority and simultaneously map unto White authority from a structural perspective. Other instances of metaphors like '..., *tough enough and smart enough*.' are also mapped unto White people in reference to their persecution and subjection of the Black community. 'Nigger' in the Kentucky community represents African-Americans via metonymical relation. At the same time, the word nigger is also a metaphor, undermining Black men, implying their sub-human and inferior status. The

structure of the extract shares an analogy with the structure of its meaning. The relationship between the structures of form, schema and meaning, suggest diagrammatic iconicity because these metaphors are seen as products that are similar to two image-schematic concepts. Additionally, Mr Garner is also a metonym that is partially an iconic representation of American culture due to his mentality of hegemony and superiority towards African-Americans.

3.6 Operationalisation of Relevant Concepts

Figure 3.1 illustrates iconicity as a result of two processes, metaphor and metonymy since it is considered a metaphonymy (metaphor and metonymy) and is a product of mapping between two or more linguistic entities. Metaphor and metonymy are achieved when there is a mapping between two signifiers, while iconicity is achieved when there is a mapping between a signifier and a signified. In both situations, mappings occur between different semantic fields. While metaphor can produce three types of iconicities metaphoric, diagrammatic and imagic, metonymy can produce only imagic iconicity. It is important to note that in literary texts, metonymy and metaphor can occur interchangeably where the only type of metonymy that has metaphoric meaning is imagic iconicity.

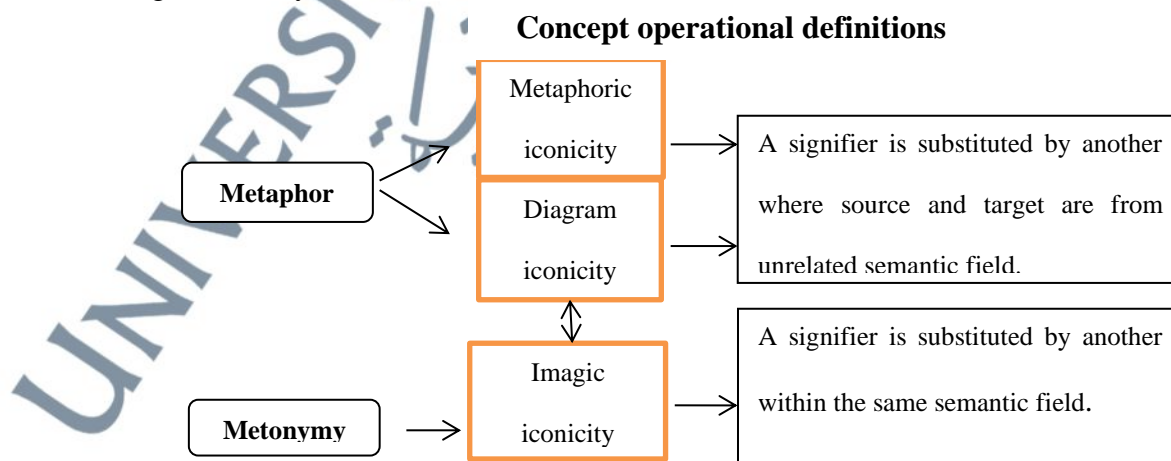


Figure 3.1: The Interrelationship between Metaphor/ Metonymy and Iconicity

3.7 Data Extraction

The data required for analysis are extracted from Toni Morrison's novels *The Bluest Eye*, *Sula* and *Beloved*. These data need to contain two concepts: metaphor and metonymy where the process of identifying metaphor takes place when the expert read the three texts thoroughly and familiarise with the context of African-American voice from Morrison's point of view. The concrete meanings within these texts were then explored by contrasting them with abstract meanings. Since metonymy co-occurs with metaphor and is used frequently in literary texts, the process of identification for metonymy is deemed to occur simultaneously as well. Two experts facilitated the validation process of these extracts. Upon validation, the researcher then analyses the extracts to discuss how these two concepts create iconic notes in Morrison's novels.

3.8 Data Analysis

The data analysis involves employing Hiraga's model who adopts Peirce's subtypes of icon: imagic, diagrammatic and metaphoric. Moreover, the model theorizes that there is an interplay of metaphor and iconicity where Hiraga (2005) states that in cognitive and semiotic terms, icons and metaphors share a common property of signification which is motivation by similarity. Iconic and metaphoric forms are represented in their motivated nature when signs or referents from different domains perceived similarity on the mental level. Cognitively, icons are created via the mapping between form and meaning at different degrees of abstractness while metaphors concern the mapping between two forms of different domains from a less abstracted (source) onto a more abstracted (target). The creation of metaphor is a cognitive process, involving mental spaces as well as relevant social, cultural and contextual dimensions (Lakoff & Turner, 1989). Consequently, the link between icon and metaphor creates

cohesion for various linguistic phenomena (Ibid), indicating that any text with metaphorical dimensions is considered iconic. Hiraga (2005) states that while Peiree considers metaphor as one of the three subtypes of iconic signs along with imagic and diagrammatic, he did not provide a complete insight on metaphor. Thus, Hiraga theorises that metaphor is interrelated with the two subtypes of imagic and diagrammatic icons which can be achieved by the blended space in which inferences, ideas, and emotions are developed.

As for Lacan, he theorises that all literary works are metaphonymic (metaphor and metonymy). Moreover, in literary context, Hiraga explains that the interrelationship between metaphor and iconicity exists because, in metaphor, the mapping of a domain onto another reinforce cultural, emotional and socio-economic meanings, which can serve as icons. So, Hiraga (2005) theorizes that there is dynamic creativity in the interplay of metaphor and iconicity. Lakoff and Johnson's (2003) model which theorizes that metaphor are divided into three types ontological, orientational and structural. On the basis of these three theories. The methodology of the research is formulated based on the theoretical assumption that metaphorical expressions and metonymy are considered sources of various types of iconicities such as imagic, diagrammatic and metaphoric where the similarities of different types of icons are seen as a product of mental mapping that occurred cognitively. Figure (3.2) presents the different types of metaphors suggesting different types of icons. In the other words, a particular type of metaphor suggests a particular type of icon. The diagram suggests that the ontological metaphor reflects the image icon due to the image it supplies to readers; the orientational metaphor suggests diagrammatic icons due to the mapping between two concepts or more while also indicating image and metaphoric icons. Finally, the structural metaphor

suggests metaphoric and diagrammatic icons based on the parallel mapping between two structures.

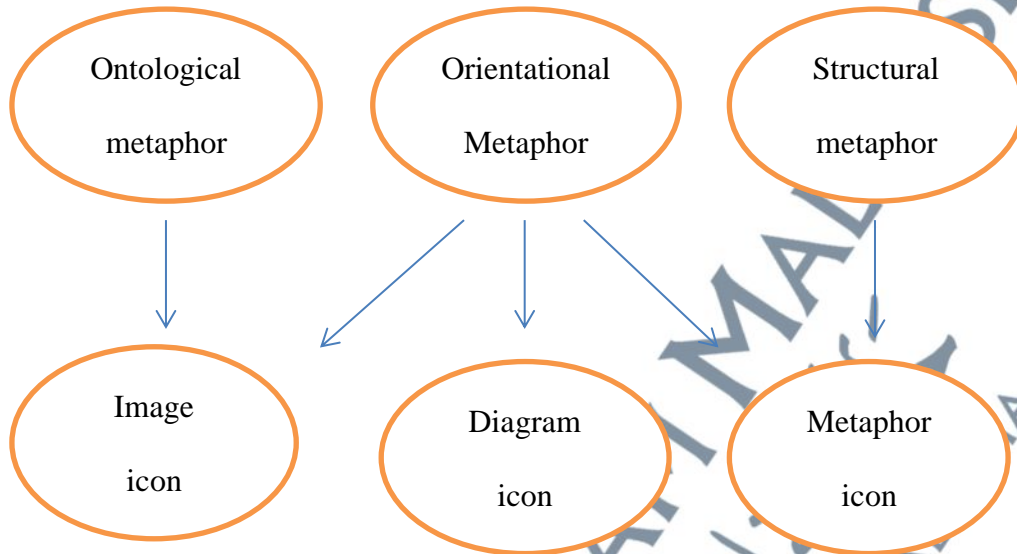


Figure 3.2: The Interrelationship between Various Types of Icons with Different Types of Metaphors

The following extracts from Morrison's novels contain metaphors and metonyms argued by Lacan's theory. These extracts illustrate how metaphors suggest iconicity using Hiraga's models where the underlying expressions illustrate several types of metaphors, leading to iconicity.

124 was spiteful. Full of a baby venom. The women in the house knew it and so did the children. For years each put up with the spite in his own way, but by 1873 Sethe and her daughter Denver were its only victim (Morrison, 1987, p. 3).

The above extract is selected from the first chapter of Morrison's *Beloved*, focusing on the recollection of memories of the slave era which haunts African-Americans in 124. It refers metaphorically to the house where African-Americans reside

as slaves. The expressions '*124 was spiteful*' and '*Full of a baby venom*' are ontological metaphors because these concepts are defined as physical entities. The expression '*despiteful*' is an orientational metaphor emphasising the negative effect of history on its residents. On the other hand, the expression '*full baby venom*' is an ontological metaphor, referring to the resurrection of the murdered baby girl, which metonymically represents the traumatic history of African-Americans. Moreover, 124 can metonymically illustrate the entire Black community. Metonymy co-occurs with the metaphor because metonyms are significant to activate cultural and historical meaning about African-American lives. As cited in Bradford (1997), metonymy can be metaphorical, and any metaphor has a metonymic note. The ontological metaphors suggest imagic iconicity as they portray the mapping between the image they create and the meaning they convey.

The following extract contains the second type of metaphor, orientational metaphor in Morrison's *The Bluest Eye*:

Being a minority in both caste and class we moved about anyway on the hem of life, struggling to consolidate our weaknesses and hang on, or to creep singly up into major fold of garment (Morrison, 1970:, p. 1.129).

In the extract, the orientational metaphors, '*minority*', is a negative connotation referring to African-Americans while the expressions *creep singly*, '*creep, fold of garment*' are orientational metaphors. The phrase '*the hem of life*', is also considered an ontological metaphor. These expressions indicate the sufferings African-Americans are forced to withstand in order to gain socio-cultural and socio-economic independence. These metaphorical expressions suggest metonymies interchangeably, reflecting the

African community in the United States where the part represents the whole. The combination of ontological and orientational metaphors lead to structural metaphor where these kinds of metaphors suggest diagrammatic and metaphoric iconicities that map the concept and the mental picture of the African-American way of life under the oppression of White authority.

Thus, Iconicity is a phenomenon in language when signs are motivated by virtue of analogy between expressions and meanings. The phenomenon of iconicity has an important position in the field of semiotics and simultaneously, in textual rhetoric. In literary context, signs have motivating properties in which the sense of a sign suggest its meaning on the cognitive level. The methodology of the research uses Lacanian theory which states that literary text consists of two very processes metaphor and metonymy. Moreover, it interrelates Hiraga's model of iconicity (imagic, diagrammatic, & metaphorical) with Lakoff and Johnson (2003) classification of three types of metaphors (orientational, ontological, & structural). These three types of metaphors suggest three types of icons which are imagic, diagrammatic and metaphoric. Moreover, metaphor cannot come into being without metonymy. As it is noted that both metaphor and metonymy suggest the similarity between two concepts either affiliating to same or different semantic fields. For instance, metonymic relations link two referents by contiguity, while metaphor links two unrelated referents. Both processes create motivation in language by virtue of the similarities between two unrelated and dissimilar things which is a salient feature of iconic texts. Thus, Toni Morrison's novels are noteworthy for such exploration of iconicity. So these and many other issues will be explored in her selected novels *The Bluest Eyes*, *Sula*, and *Beloved*.